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KERRANG!

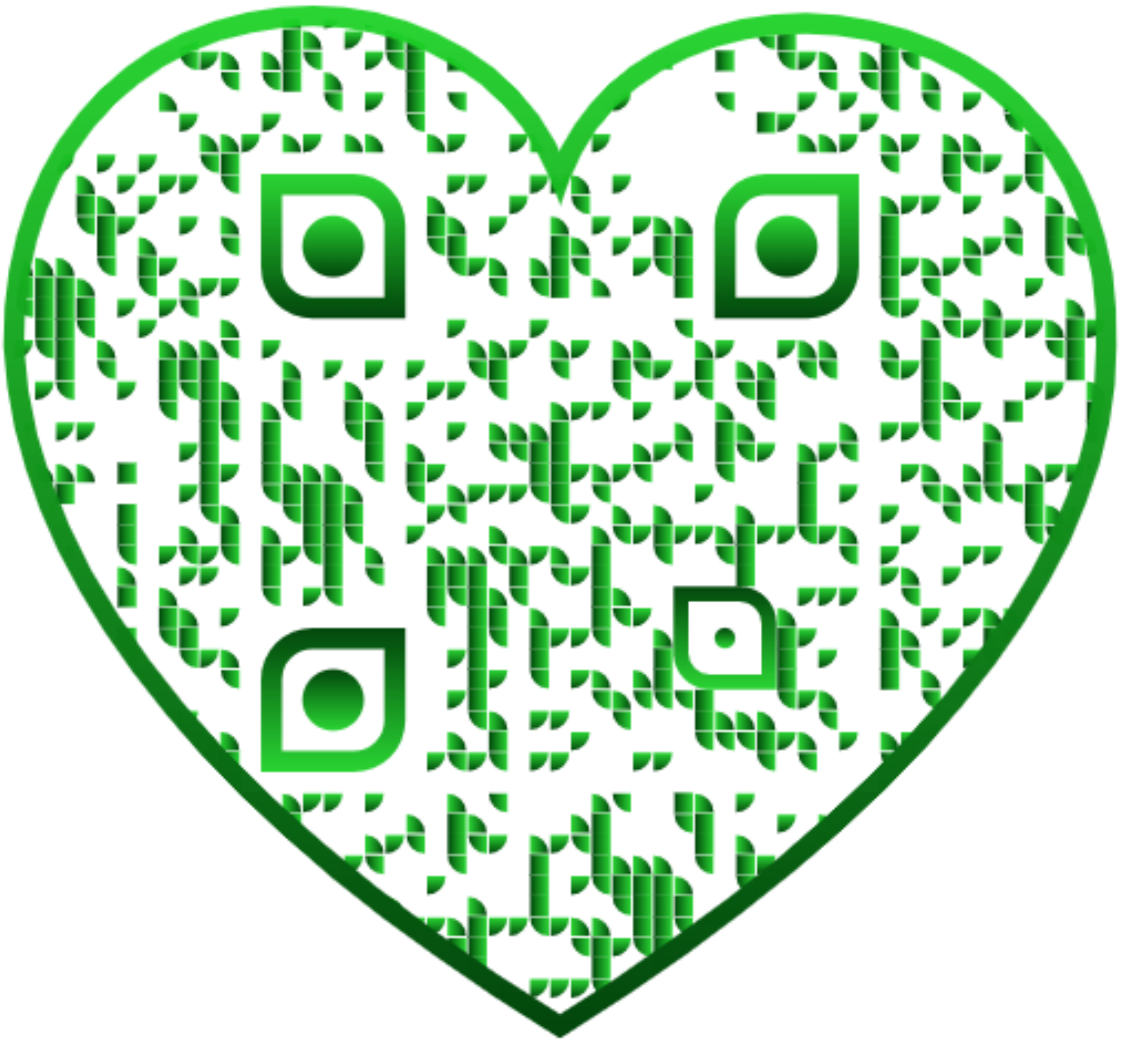
CRYSTAL CLAIR-VOYANT

HARRY FORESEES THE SEVENTH COMING

KING'S X
MEGADETH
GIRLSCHOOL
QUEENSRŸCHE
DAVID LEE ROTH
FRIDAY ROCK SHOW

64 PAGES

STEVE 'Defender Of The Faith' HARRIS of IRON MAIDEN: pic Ross Halfin



MAYHEM

The hottest, hardest and heaviest Metal news – every week!

CRÜE BOUNCE BACK

■ US MEGASTARS **Mötley Crüe** have put all their recent troubles behind them, and are set to blast back with a new album and a UK and European tour in the new year.

The new album is entitled **'Too Hot to Handle'**, and has a tentative release date of January 16. The full track listing is as follows:

Side One; **'You And Me'**, **'Dollar In My Pocket'**, **'Too Hot To Handle'**, **'Poisonous Dreams'** and **'Highway To Hell'**.

Side Two; **'Wake Up'**, **'Dead Man'**, **'War Of All Wars'**, **'LA'** and **'California Girls'** (a 'jazzed up' version of the **Beach Boys'** classic).

And making good the promise they made after the cancellation of their last UK shows, to visit the UK and Europe first on their next world tour, Crüe look set to play live here at the end of February.

Dates have been pencilled in – but are as yet unconfirmed – for shows in London, Birmingham, Manchester, Glasgow and Edinburgh. No venues have been announced as yet. Rest assured we'll bring you full details just as soon as we know them ourselves.

Meanwhile, **Matthew Trippe**, whose claim to have once performed in Mötley Crüe as **'Nikki Sixx'** first came to prominence in these pages, has lost his case in a US court, and Trippe may have to pay Mötley Crüe damages.

Mayhem has also learned that Crüe guitarist **Mick Mars** has recently undergone plastic surgery on his neck 'to improve its line'. Let's hope it's in full working order when the band finally tour.

■ **VAN HALEN** manager **Ed Leffler** contacted Mayhem this week to fervently deny current rumours of a split between singer **Sammy Hagar** and the rest of the band.

"It's f**kin' lies," said Lessler. "In fact, we're currently renegotiating our record deal with Warner Bros, and have no plans other than for continued success with the band."

■ **MARILLION** ARE still seeking a vocalist/lyricist to replace the recently departed **Fish**, and have

STEVE TO THE SLAUGHTER

■ ***ONSLAUGHT***, *UK Thrashers who recently parted company with vocalist **Sy Keeler** and replaced him with former **Grim Reaper** singer **Steve Grimmett**, have announced details of a full UK tour for December.*

*The dates will run as follows: **Cardiff Venue** December 15, **Dublin Top Hat** 16, **Belfast Queen's Hall** 17, **Glasgow Barrowlands** 18, **Bradford Queen's Hall** 19, **Birmingham Hummingbird** 20, **London Astoria** 21 and **Bristol Bierkeller** 22.*

*The Cardiff date was originally to be at **St David's Hall** but Onslaught have been asked not to play there due to the venue's experience of a previous Thrash gig. Cardiff Venue is much smaller than the Hall, however tickets for the Bristol show will be on sale at the Venue and coaches will run from Wales to Bristol.*

*Supporting Onslaught will be US Hardcore act the **Crumbsuckers**, plus Bradford band **Slammer**, who recently signed a major deal with WEA Records.*

*Grimmett and guitarist **Nige Rockett** are currently in New York re-recording the vocal parts for their debut album **'In Search Of Sanity'**, due for release on the London label later this year.*

*A single, **'Shellshock'**, has already been given the treatment and emerges to coincide with the tour.*

*It's backed with covers of **Angelwitch**'s **'Confused'** and the **Ruts'** **'H-Eyes'**.*

*'Slaughterers **Jim Hinder** and **Steve Grice** dropped by the Kerrang! office to put us all in the know:*

"We're really looking forward to the tour," says Jim. "We haven't played live for about seven months, so it will be really weird to be back onstage again."

"It'll be strange looking across and seeing Steve there instead of Sy," says Steve. "But we've got another big guy in there!

"Steve's an incredibly strong vocalist, and we're really looking forward to working with him."

"It also looks like Sy Keeler will be our road manager for the tour!" says Jim.

*Following Steve Grimmett's departure from Grim Reaper to join Onslaught, Reaper guitarist **Nick Bowcott** is looking to put an all new, as yet unnamed band together.*

So watch out for 'em, and don't miss Onslaught, Crumbsuckers and Slammer. It should be a fierce evening!

IN THE PINK

■ ***CRIMSON GLORY*** *finally release their latest album* ***'Transcendence'*** *(which got a four-K accolade in the Big* K!*) through Roadrunner on November 14, and are currently attempting to line up a UK tour.*

There may be a major support slot in the pipeline, so keep yer eyes peeled for 'em!

asked Mayhem to pass on this message: Anyone who thinks they may fit the bill should send a tape, biography, photo and sample of their lyrics to: **PO Box 533, Richmond, Surrey TW9 2EX**.

The band are currently working on material for a new studio album, which will be completed as soon as they have a new singer.

In the meantime, they release their live double album **'The Thieving Magpie'**, through EMI on November 28. A single, **'Freaks'**, was released earlier this week. (For full track details, see Mayhem last issue.)

■ UK VOCALIST **Mike Wilson**, one of this country's premier 'undiscovered' AOR talents, has resurfaced after a short break, and looks set to record a single with **Bon Jovi** in December!

Entitled **'All Of My Life'**, Wilson first recorded demos of the track with **Tico Torres** (drums), **Alec Jon Such** (bass), **David Bryan** (keyboards) and **Richie Sambora** (guitars) after Bon Jovi's headline appearance at Donington in 1987, when the band broke a holiday in France in order to work with Wilson.

Bon Jovi return to the UK for a tour in December, when work on the single, to be produced by Richie Sambora, will be completed, and a B-side will be recorded. No label for the release has been decided as yet.

Mike Wilson will also be vocalist on the next stage of the **Phenomena** project, **'Phenomena III'**.

The album is set to be recorded early next year, although details about who exactly will be involved are sketchy at present.

Says Mike: "I took a break after recording the initial demos with Bon Jovi to get back to my roots, singing in pubs in the North East every Saturday, because I felt everything was happening a little too fast.

"Now I'm really looking forward to working with Bon Jovi again, and I'm encouraged that they're making time to work with me.

"As for Phenomena, I'm the vocalist on the project, but I don't know many other details as yet. They've still all got to be sorted out."

■ THE LEGENDARY **Pink Floyd** release a new double live album, entitled **'The Delicate Sound Of Thunder'**, through EMI on November 21.

It was recorded on the band's spectacular year-long tour completed in August of this year which featured Floyd's stunning stageshow and quadrophonic sound system, rumoured to be the most powerful PA ever used.

Some songs are featured as digital recordings for the first time. The full track listing is as follows:

Side One; **'Shine On You Crazy Diamond'**, **'Learning To Fly'**, **'Yet Another Movie'**, **'Round And Around'**.

Side Two; **'Sorrow'**, **'The Dogs Of War'**, **'On The Turning Away'**.

Side Three; **'One Of These Days'**, **'Time'**, **'Money'**, **'Another Brick In The Wall (Part Two)'**.

Side Four; **'Wish You Were Here'**, **'Comfortably Numb'** and **'Run Like Hell'**.

Along with band members **Dave Gilmour** (guitar/vocals), **Nick Mason** (drums) and **Rick Wright** (keyboards/vocals), featured musicians include **Jon Carin** (keyboards/vocals), **Tim Renwick** (guitars/vocals), **Guy Pratt** (bass/vocals), **Gary Wallis** (percussion) and **Scott Page** (saxophone).

The double cassette and CD package include an extra track, **'Us And Them'**.

Dig it. . .

■ LONDON BAND **Elixir** have lined up a show at **Bethnal Green Stick Of Rock** on December 2, which marks the live debut of new drummer **Stevie Hughes**.

The band play a co-headline tour of the UK with **Pariah** (formerly **Satan**) next year, but have still to secure a label for the release of their second album, **'Sovereign Remedy'**.

■ PROMISING US Thrash bands **DRI** and **Gang Green**, who tour the UK in December, have confirmed another date.

The full schedule now runs: **Bristol Bierkeller** December 11, **Birmingham Goldwyns** 12, **Camden Electric Ballroom** 13.

A venue for December 10 is still to be announced.

Support act for the tour will be British band the **Exploited**.

To coincide with the tour, DRI release their **'Live At The Ritz'** video on December 5, and Gang Green release a new album in December.

■ IT APPEARS that guitarist **Vinnie Vincent** has been dropped by record company Chrysalis following the break up of his band, **Invasion**. Vincent's future plans are unknown at present.

■ **STEVE STEVENS**, former **Billy Idol** guitarist currently busy putting his own solo project together, has recruited vocalist **Parrimore McCarty**.

McCarty was formerly vocalist in LA band **Warrior**, who released an album, **'Fighting For The Earth'**, a few years back.

CRO-MAGS SEND YOU BEST WISHES

■ *ON THE corner of 8th and 1st Avenue in New York's Lower East Side, I look from the corner of my eye to see an old friend of ours saunter up, large grin, arms pushing him through the Manhattan evening. It's Hallowe'en, and* ***Harley Flannagan*** *is about to emerge fresh and newly booted from the longest of nightmares.*

"Sorry I'm late, man (Harley is but nine minutes off schedule), but I had to run down the street and break up this fight between some friends of mine and someone else."

Harley grins the biggest, nicest, most sincere grin of all rockers, and ***Cro-Mags*** *play the way they say. Cro-Mags are personal friends of yours and mine, so when they went missing for a while (after* ***Barton*** *predicted huge things for them last year and I followed up for this) it all got a bit worrying. What was the problem? What was going on?*

Seems as though all the problems at Profile Records had one helluva lot to do with things, delaying the album's release for nearly a year (if not actual release then certainly ability to work on it). Harley, not surprisingly, is loathe to get into this whole thing verbally, especially with Profile/ Rock Hotel boss ***Chris Williamson*** *still handling band affairs. Of course, Williamson is no longer affiliated to Profile, however some say that it is he who has the controlling influence over Cro-Mags and is therefore to blame for their non-activity.*

I personally wanted to listen to the new Cro-Mags album, titled ***'Best Wishes'****, but Williamson claimed not to have a final mix, and does not allow Harley to keep many tapes. Harley is a touch peeved that he can't play me any of the stuff, but he does have some lyrics and song titles for me to peruse, two of which he'll tell you about right now.*

"We have a song called ***'Death Camps'****, which I suppose everyone is gonna take to be the obvious, but which is actually a look at killing and death overall – more of an overview of the whole situation that is around us – and focuses on animal slaughter.*

"There is another song called ***'Down But Not Out'****, which is also an observation of our surroundings, particularly mine, and a look at this whole f**ked up area and the people in it who even though they're down shouldn't ever allow themselves to be out. They have their own say and skills too, and a lot of them make sure that is the case, so I guess even though it seems kinda negative, it's a song of hope for those people."*

HARLEY FLANNAGAN: cordial greetings

Why the title 'Best Wishes'? Pretty polite if you ask me.

"Well yeah, it is a nice title, and it is in one way genuinely offering best wishes to all those out there who wish to accept them. It's also best wishes to those who are nasty and have been bad, cos they really are gonna need as many good wishes as they can get in this life."

And, for those who hadn't heard, Cro-Mags have streamlined.

"Yeah, ***John*** *(****Joseph****, singer) wanted to split away, he didn't really have it in his heart any more, and when you're touring and so on you really have to want it. We didn't get on too well for a while there, but now we're great friends again – John's one of my oldest pals. So that of course left us having to fill his role," grins Harley, "and I didn't want someone in the band who wasn't really into it that much, y'know.*

"I was thinking of doing the singing and giving up bass, but a bunch of people were telling me not to give up bass. And then the band suggested that I try doing both, and that's what's ended up happening. Up until recently I still didn't feel too confident about doing both, but now I'm fully into it and ready to get out there again. See, all this with John also explains why we took so long, man."

With a mid-January release, 'Best Wishes' promises to be special, but just how special and how different Harley can't really get over and I don't know.

"All I can say is that this is a maturation. We're growing up and writing better music. Damn, I wish I had a tape to play you. . ."

STEFFAN CHIRAZI

KERRANG!

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TELEPHONE 01 387 6611
TELEX 299485 MUSIC G
FAX 01 383 7717

MANAGING EDITOR: GEOFF BARTON

DEPUTY EDITOR: NEIL JEFFRIES

NEWS EDITOR: JON HOTTEN

SUB-EDITORS: ALISON JOY, KATE NISBET

DESIGN: STEVE 'KRUSHER' JOULE

FOR FEATURES CONTACT: GEOFF BARTON

FOR ALBUM REVIEWS CONTACT: ALISON JOY

FOR LIVE REVIEWS CONTACT: KATE NISBET

CONTRIBUTORS: BRIAN BRANDES BRINKERHOFF, SUE BUCKLEY, STEFFAN CHIRAZI, KEVIN FLANNERY, DAVID GALBRAITH, LYN GUY, ELIANNE HALBERSBERG, RICHARD HEGGIE, PAUL HENDERSON, HOWARD JOHNSON, DON KAYE, PAUL MILLER, DEREK OLIVER, DAVE REYNOLDS, AL RHODES, XAVIER RUSSELL, DAVE SHACK, JERRY UWINS, MICK WALL, CHRIS WATTS, PHIL WILDING, RAY ZELL

PHOTOGRAPHERS: 'CRAZY' GEORGE BODNAR, JOE GIRON, ROSS 'GLOBAL' HALFIN, MARK LEIALOHA, RAY PALMER

ADVERTISEMENT MANAGER: MARC GREGORY

ADVERTISEMENT REPRESENTATIVE: CARA MULFORD

CLASSIFIED ADVERTISEMENT REPRESENTATIVE: MARISA BORGE

ADVERTISEMENT PRODUCTION MANAGER: KAREN DENHAM

SEKRETARY: SARAH 'SKARLET' SMITH

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■ **THE LAST Of The Teenage Idols** have recruited keyboard player **Hovis Presley**, "King Of The Rock 'n' Rolls".

They've also arranged a 'Lock Up Your Reindeer' Christmas tour, as plans to support the **Georgia Satellites** in the US didn't work out.

It runs as follows: **Ashburton Golden Lion** December 3, **Birmingham Edwards No 8** 9, **Bradford Queen's Hall** 10, **Stoke Shellys** 12, **London Astoria** 14.

They also support pop demons **Sigue Sigue Sputnik** at **London Astoria** November 17.

■ **CHROME MOLLY** have added another date to their tour. They play **London Marquee** on December 9. The Banbury date has been postponed and a new one will be announced soon.

■ **BRITNY FOX** will release a new single, **'Girlschool'**, through CBS on November 17.

Taken from their self-titled debut, it's backed with **'Kick N' Fight'**, another album track.

Fox are currently on the road in the US with **Poison**, where their album looks set to go gold very soon!

■ THE FUTURE of **Donington Monsters Of Rock** Festival on its present site has been endangered by the unveiling of a new development plan for the racetrack and surrounding area.

Developers **Wilson Bowden** have applied for planning permission to North West Leicestershire District Council to build a £200 million hi-tech retail mall which will take up 75% of the interior of the racetrack (where you stand in mud and watch the bands!) plus a motor-racing theme park in the surrounding area.

The district council are expected to take 18 months to two years to decide whether to grant permission for work to begin.

■ THE **MACC Lads** have had to cancel their appearance at **London Astoria** on December 10, due to 'police pressure'.

Several hundred tickets have already been sold, and refunds can be obtained from the point of purchase.

■ GERMAN WIMPSTERS and current **Derek Oliver** faves **Zed Yargo** have completed work on a new album, entitled **'Pilgrimage'**, which is due for release in January 1989 on the RCA label.

It was produced by **Colonel Ralf Basten** in Germany.

■ FORMER **THIN LIZZY** and **Whitesnake** guitar hero **John Sykes'** new band **Blue Murder**, who recently signed to the Geffen label, will release their **Bob Rock**-produced debut album, as yet untitled, on February 28 next year.

We'll bring you full details as soon as we have 'em.

■ **DAVE 'THE Beast' Spitz** has replaced **Chuck Wright** as bassist in guitar whizzkid **Chris Impellitteri**'s band.

They've had to postpone their upcoming US tour because singer **Graham Bonnet** has been unavoidably detained in Australia.

■ **DEATHTRASH**, SHEFFIELD-based 'rock 'n' roll sleaze' outfit, have signed a deal with the Pigs Ear/Metalworks label and release their debut album, entitled **'10,000 RPM Groove Orgy'**, later this month.

Deathtrash have stabilised their line-up at former **Batfish** chap **Murray Fenton** (guitar/vocals), **Justin Underhill** (bass) and **Gary Wilson** (drums).

■ **DIRECT ACTION**, the band led (from the front) by **Natalie Banus**, play **London Hippodrome** November 26.

Tickets are £5 and are available from **SMI, 33 Mandarin Place, Grove, Oxon**. Call **(02357) 67171** for details.

■ **WRATHCHILD** HAVE added two dates to their current UK tour. They play **Walsall Junction 10** November 17, **Lichfield Arts Centre** 25.

■ **QUEENSRŸCHE** HAVE established a fan club. For details write to **Queensrÿche Fan Club, PO Box 70503, Bellevue, WA 98007, USA.**

■ A 'HARDCORE Xmas Party' takes place at **Newcastle Riverside** December 18, featuring **GBH, Napalm Death, Hellbastard** and **Extreme Noise Terror.**

■ **QUEEN**, CURRENTLY in the studio recording their 16th album, due for release next spring, release a series of 12 three track 3" CD maxi singles, featuring all of their greatest hits, through EMI over the next four weeks.

The band are also featured on the new **Anita Dobson** LP, **'Talking Of Love'** on the Parlophone label. Yeeuuch!

■ **MICHAEL KATON** has added a further date to his forthcoming UK tour. He plays **Stockport Monros** December 1.

ALL FIRED UP

■ *GERMAN MELODIC rockers **Bonfire** have confirmed guitarist **Angel Schleifer** (ex-**Sinner**) and drummer **Edgar Patrik** as permanent members of the band after completing a successful US club tour.*

*The band are currently writing material for their third album, a follow-up to **'Fireworks'**, which will be recorded in the US.*

*Most likely producer is **Michael Wagener**, and the album is scheduled for release in the Summer of '89.*

■ **DIRTY STRANGERS** release a new single, **'Thrill Of A Thrill'**, on the Thrill label on November 28.

They've lined up a show at **London Portlands** on November 19, and also host a 'rock n' roll party' at the same venue on November 24, which will feature 'surprises'.

■ **MAGNUM** HAVE added three extra dates to their Christmas UK tour to cater for the 'massive ticket demand'.

They now play **Glasgow Barrowlands** December 13, **Newcastle City Hall** 15, and add a third night at **Hammersmith Odeon** 21.

Support on all dates will be **Stage Dolls**.

Magnum won't be touring the UK again until the end of '89, so make the most of these shows!

■ **IGGY POP** has added a further date to his UK tour. He plays **Brixton Academy** December 20.

■ GUITARIST **MARINO** will rejoin **Lisa Dominique**'s band as special guest guitarist on her forthcoming Scottish dates and the **London Dominion** show, with the **Quireboys**, on November 22.

He joins forces with her resident axeman **Ron Hales**.

■ THE ESTATES of deceased **Lynyrd Skynyrd** members **Ronnie Van Zandt** and **Steve Gaines** have filed a $450,000 lawsuit against the group that are currently touring as Lynyrd Skynyrd to prevent them from using the name.

The suit claims that the remaining and current members of the band, **Gary Rossington, Leon Wilkeson** and **Billy Powell**, agreed not to use the name again after the plane crash that killed Van Zandt and Gaines.

It's expected to go to trial soon, so we'll keep ya informed.

Pic Ray Palmer

DEADLY DATE

■ ***LITA FORD**, the luscious lass who'll be supporting the equally gorgeous **Bon Jovi** on their upcoming UK and European tour, releases a new single, her debut for the RCA label, **'Kiss Me Deadly'**, on November 21.*

*It's backed with **'Broken Dreams'**, and both tracks are taken from her recent album, **'Lita'**.*

'Kiss Me Deadly' was a Number Six hit single Stateside.

*In addition to the Bon Jovi shows, Lita headlines **London Marquee** on December 7.*

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We'll bring you full details as soon as we have 'em.

EMMETT QUITS

■ *GUITARIST **RIK Emmett** has left Canadian rockers **Triumph**, in order to pursue a solo career.*

*The line-up of Emmett, **Gil Moore** (drums/vocals) and **Mike Levine** (bass) had been together for 13 years.*

*The remaining pair are currently seeking a replacement for Emmett, and the name **Frank Marino** has been mentioned but apparently discarded. . .*

AT LAST

QUEEN

DO SOMETHING SMALL

SEVEN SEAS OF RHYE
SEE WHAT A FOOL I'VE BEEN
FUNNY HOW LOVE IS

KILLER QUEEN
FLICK OF THE WRIST
BRIGHTON ROCK

BOHEMIAN RHAPSODY
I'M IN LOVE WITH MY CAR
YOU'RE MY BEST FRIEND

SOMEBODY TO LOVE
WHITE MAN
TIE YOUR MOTHER DOWN

GOOD OLD FASHIONED LOVER BOY
DEATH ON TWO LEGS
TENEMENT FUNSTER
WHITE QUEEN (AS IT BEGAN)

WE ARE THE CHAMPIONS
WE WILL ROCK YOU
FAT BOTTOMED GIRLS

CRAZY LITTLE THING CALLED LOVE
SPREAD YOUR WINGS
FLASH THEME

ANOTHER ONE BITES THE DUST
DRAGON ATTACK
LAS PALABRAS DE AMOUR

3-TRACK 3"
CD MAXI-SINGLES

PARLOPHONE

KOMMUNIKATION

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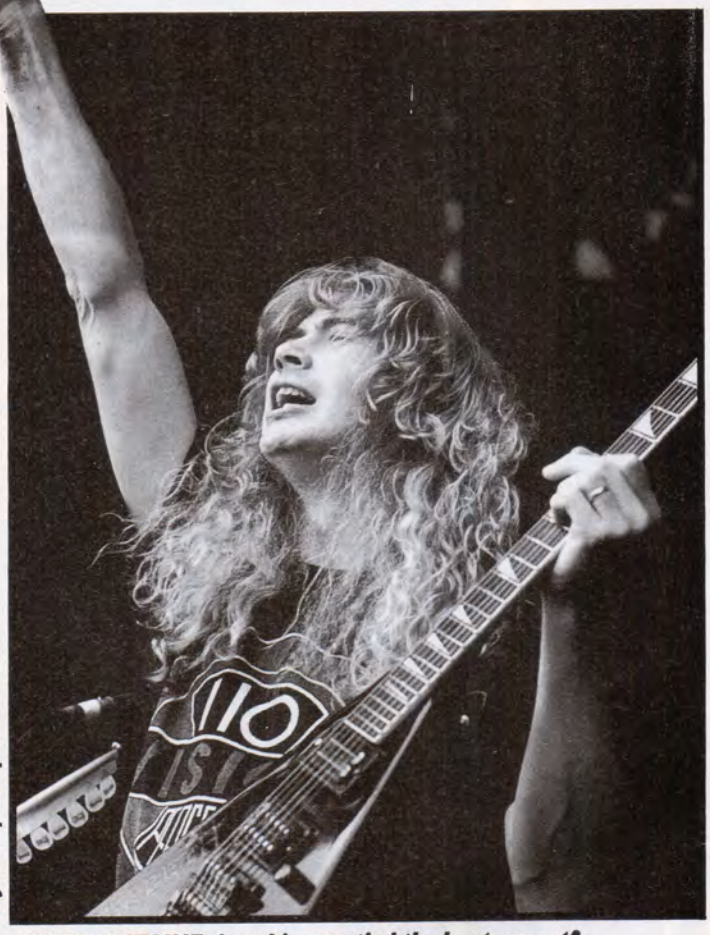


Pic Joe 'Skeptik Septik' Giron

DAVE MUSTAINE: has this man tied the knot, or not?

MEGA SUFFER-RING

THIS CANNOT be true, man! Is my hero married? In *K!* ish 203 there's a picture of Dave Mustaine with a wedding ring on. Could you please put my mind at rest and tell me if it's true? **A distressed Megadeth fan**

Be serious, who'd have him? – Scathing Ed.

NEWCASTLES IN THE AIR

I WAS AMAZED to find that Hadrian's wall was back in use after all these years! But judging by Yngwie Malmsteen's and Queensrÿche's tour dates, it would appear so!

Can either of the bands or their promoters explain why three of the biggest Metal communities – Newcastle, Glasgow and Edinburgh – don't have any dates by either of these bands on so-called UK tours?

I mean, I've travelled to London and Manchester for one-off shows, but British Rail and National Express don't get any cheaper! As well as ticket prices!

To quote Queensrÿche: "See you next year in Newcastle."

(Geoff Tate, from the stage of the City Hall, as Dio's support in 1984.)

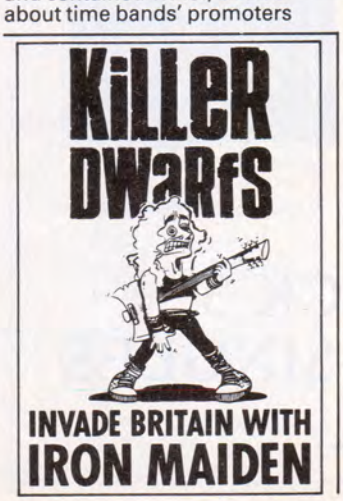
Well, we didn't think it would be four years, Geoff! And it looks as if it's going to be even longer. 'A year's a long time in the music business', as they say!

And to quote Yngwie Malmsteen, when asked which venues he'd be doing:

"Hammersmith Odeon, or if the album does really well maybe Wembley, but definitely nothing smaller than Hammersmith. I hope I can keep that promise because otherwise I won't play. I will never ever play the Marquee again – I hate that place, it's so small." – *Guitarist* magazine, August 1988.

Perhaps the Dominion is some sort of Tardis? Small from the outside and an American sports hall inside?!

Forgive the length of this letter and contained vitriol, but it's about time bands' promoters realised the other half of the country buys records and concert tickets as well. Nuff said. **Dimps (getting something off his chest), Newcastle**



KISS OF DEATH

I PICKED up *Kerrang!* ish 212 and read the letters page only to see a tragic headline about 16 innocent people shot dead by a gunman.

Purely because the gunman's name was Gene Simmons, Mark Shain decided to make a big joke out of the whole thing. I'd just like to say one thing – YOU'RE SICK!! **Arthur**

ANIMAL MAGNETISM

SCREW LION and White Lion! Somebody give that guy in 'Beauty And The Beast' a band – with that rough voice, shaggy mane and those wonderful looks, Coverdale eat your (lion) heart out! **Viv, Charlton**

CAMPAIGN FOR REAL HARDCORE

I AM sick and fed up with all you Metal mags trying to pick up on Slam Dancing. I mean, just because some people choose to Slam to stuff like Slayer and Anthrax doesn't give you the right to start monopolising it.

I bet that out of the whole *K!* staff not one of you has ever heard a Hardcore LP. I'm not talking about MOD, the Cro-Mags or the extremely pathetic SOD, as all these bands are a pathetic sick joke on the HC scene. No, I am talking about Youth Of Today, Heresy, Ripcord, ENT.

Hardcore is a wonderful form of music. No other music has such intense energy and feeling. It's not, 'Hey, let's get into Slamming, I hear it's cool'. No wonder people get hurt, because there is no feeling to that kind of Slamming, and until there is there will be more injuries and inevitably deaths.

I would also like to point out that bands like Onslaught and Anthrax have no right to comment on Slamming, as Onslaught were an HC/Punk band in the early '80s and then sold out to Satan when it was cool, and along with Anthrax are nothing but maggot capitalists who care nothing for their fans and are only turning their hand to whatever will make them the most money. And lastly to Anthrax – if you really care about NYHC why don't you charge a HC door price and play with some real NY Hardcore bands. **Dave Ballantyne, Perth, Scotland**

GUTTER SNIPE

I'VE OFTEN thought about writing to you, but this week you have lowered yourself so low that the gutter would seem a bright haven of paradise proportions.

You have printed an advert for *Sunday Sport*, surely the biggest, filthiest bucket of crappy garbage so far invented.

I assume they paid you a lot of money, but surely no amount of money woud be acceptable in being party to promoting that hideous rag.

Please maintain the very high standards of writing – witty, informative etc – that *Kerrang!* has attained, without wasting pages on adverts for the likes of *Sunday Sport*.

I know everyone has a right to print, publish, write and read what they want within the laws of the land, but I feel very, very strongly about that advert. **Mr M Reed**

ROCK ON TOMMY

WHILST PERUSING issue 211 of *Kerrang!* my eyes fell upon your scathing item in View From The Bar concerning guitar superstar Richard Thompson.

How dare you have the unmitigated gall to refer to Richard as boring! Anyone with a passing interest in the history of rock and a modicum of intellect will realise that 'Rocking Richie Thompson' was playing barn-storming licks long before many of today's axe-wielding buffoons had even mastered page one of the infamous Bert Weedon 'Play In A Day' guitar tutor.

I urge you to sprint out and purchase the 'Across A Crowded Room' video, and witness the unadulterated genius of Thompson in action. Alternatively, a few hours spent listening to the entire back catalogue will confirm that 'Trigger-happy Thommo' is anything but boring.

You could redeem yourselves by devoting a front page spread to marvellous Mr Thompson, **Col, Maidstone, Kent**

PS Brick Outhouse is extremely jocular

FUSSY HUSSY

NORMALLY I take your reviews with a pinch of salt, after all we are all entitled to our own opinion, but I feel I must take issue with Dave Reynolds for his diabolical 'review' of the debut album by Slutt (*K!* ish 211).

Dave informs us that Slutt are 'a few years out of date'. Really? Slutt are ahead of their time, Mr Reynolds, what a pity you can't see that.

Did you bother to even listen to the album, I wonder?

I suggest you play it once more, but remember to remove the cotton wool from your ears first, OK?! Perhaps with the second listen you'll realise that Slutt put plenty of energy, life and soul into each track. Guitars have never sounded so wild, alive and fresh in years. And Slutt inject humour into their act, and some well-known bands wouldn't be so damned boring if they did likewise (eg Metallica).

When a young talented (yes, talented!!) band arrive on the scene, they need all the encouragement they can get . . . not put down by know-it-all merchants like Dave Reynolds. **Betty, (a lady rocker from Edinburgh)**

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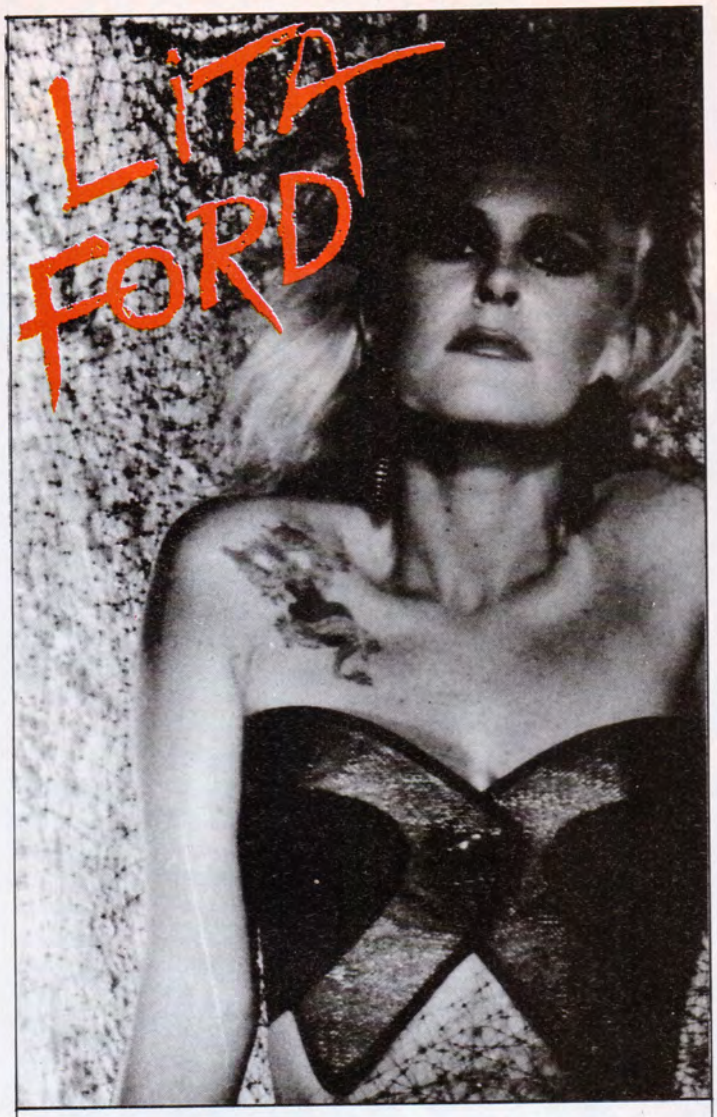

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THE WEEK IN METAL

Rockin' Retrospective by DEREK OLIVER

1973
November 20 and the **Who** play the first date of a massive North American tour at the Cow Palace in San Francisco, a 14,000-seater. Disaster strikes when chief loon **Keith Moon** suddenly tumbles into his drumkit during a manic version of **'Won't Get Fooled Again'**. 10 minutes later he collapses again and cannot be revived. To avoid further embarrassment **Pete Townshend** appeals to the audience asking for a drummer and to his surprise a young fan, **Scott Halpin**, climbs on stage and promptly commandeers the drumkit, helping the band to finish their set. Keith Moon was later said to have been suffering from, ahem, jetlag.

1975
The official **Kiss** Army, a by now huge organisation with the biggest fan club membership in America, holds its first annual gathering in Terre Haute, Indiana November 21. The city's mayor is so moved by the occasion that he declares national Kiss day!

1977
Joey Ramone is extensively burnt by an exploding teapot backstage, just minutes before a concert appearance in New Jersey.

Number One single in the UK this week is **Status Quo**'s **'Rockin' All Over The World'**.

1980
Eagles vocalist **Don Henley** is arrested in Los Angeles November 21 when paramedics are called to his home to treat a nude 16-year-old girl suffering from drug intoxication. He is later charged with possession of marijuana, cocaine, quaaludes and contributing to the delinquency of a minor.

1981
Rock Goddess, clocking in at the tender ages of 18 (**Jody Turner**), 18 (**Tracey Lamb**) and 14 (**Julie Turner**), contribute one song for an all-women compilation LP **'Making Waves'**. This is their first ever appearance on vinyl.

November 18 **Van Halen** go platinum with their fourth album **'Fair Warning'**. **Greg Lake** kicks off a UK tour at Aberystwyth University in support of his debut solo LP. His backing band consists of **Gary Moore** (guitar), **Ted McKenna** (drums), **Tommy Eyre** (keyboards) and **Tristram Margetts** (bass).

1982
The latest and hippest US video game is titled **'Journey's Escape'**. The player is a member of Journey attempting to slip past fans, autograph hunters, groupies etc to reach the stage in time for the gig. Bizarre!

Mötley Crüe, still unsigned, play a local show supporting **Y&T**, setting fire to bassist **Nikki Sixx** for an encore.

1983
Bassist **Tom Petersen** leaves **Cheap Trick**, apparently encouraged to do so by his wife. He makes one unsuccessful solo LP before rejoining the band in 1988.

1984
Motörhead, mid-way through a UK concert tour, are forced to play a few gigs as a power trio again when guitarist **Würzel** is suddenly rushed to hospital after collapsing at a hotel in Newcastle. He subsequently undergoes two operations for the removal of kidney stones.

Due to 'incompatibility', **Def Leppard** oust producer **Jim Steinman** from working on their **'Hysteria'** LP. His replacement for the time being is **David Thoerner**. Eventually, 16 months' worth of recording are scrapped when **'Pyromania'** producer **Robert John 'Mutt' Lange** is brought in to salvage matters.

1986
Metallica recruit ex-**Flotsam And Jetsam** bassist **Jason Newsted** as the replacement for **Cliff Burton** who was killed in a road accident in Denmark during late September. The new line-up will make its stage debut in Japan late November before going out on a headlining US tour supported by **Metal Church**.

Rock Goddess bassist **Dee O'Malley** is forced to leave the band due to impending motherhood. This comes just as the band were preparing to embark on their first ever US tour with all-girl New York band **Poison Dollys**.

1987
Megadeth confirm their new line-up with the recruitment of new drummer **Chuck Behler** and guitarist **Jeff Young** who were, rather oddly, members of a melodic AOR band from Los Angeles called **Broken Silence**.

Rumours abound that **Twisted Sister** are near to break-up. However, an official announcement simply states that vocalist **Dee Snider** is taking a rest from group activities and may record a solo LP. It's also stressed that this does not mean the end of the quintet. But we know different!

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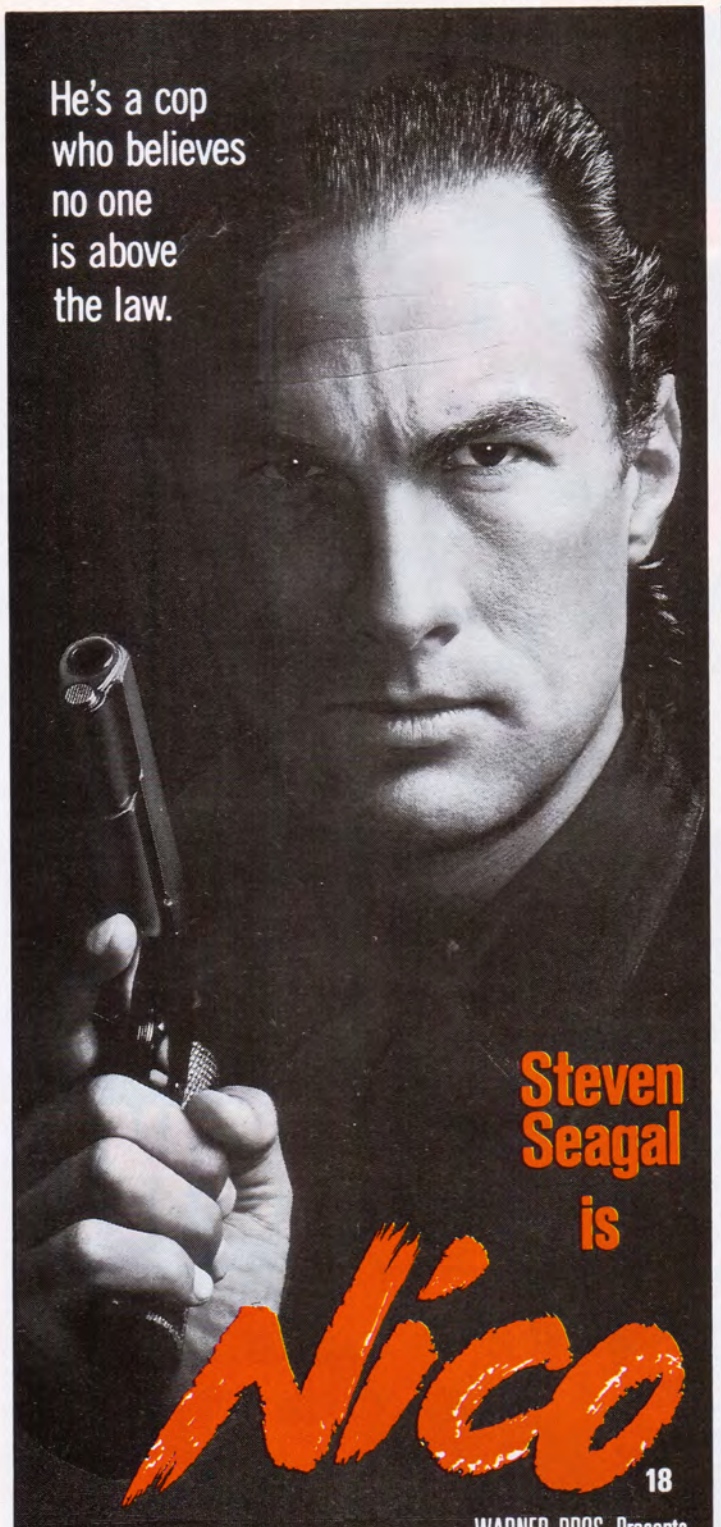

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MY NAME IS...

Pic Mark Leialoha

. . . DAVE ELLEFSON that is, and I'm the bass player in MEGADETH. I'm out here at a convention in Los Angeles when this geezer called STEFFAN CHIRAZI wanders over and says he wants to talk to me about some, uh, rumours. Okay, no problem, that's cool. . . and yeah, I'll even tell you about that Dave Mustaine guy

THERE'S NO ugly stuff or blood here in convention land, Los Angeles, just a plethora of schmoozers all gathering for the giant rock waffle. Among the human talk machines sits Dave Ellefson, calm, cool and collected. As usual. As always. If an earthquake were to strike, Ellefson would shrug, smile, say 'Oh shit', and walk calmly for shelter.

And in the midst of happy-camper convention land, Ellefson is showing his tail cool with a series of smiles, waves, handshakes and autographs. Not forgetting a few words of wisdom.

I'm sure Dave Ellefson gets as shitty, wide-eyed and assholed as the rest of the rockin' frat house, but somehow he manages to brush away the cobwebs and face the world with clear eyes and uncluttered style.

Not something to shrug off when you remember that Dave Ellefson is a part of that malevolent, dark and brilliant combustion machine called Megadeth. Yeah OK, I know you know them. Fact remains that when you are Megadeth, news is a tough thing to shy away from, especially when you have the trip-wire genius of Dave Mustaine heading off the show.

Not a band that's ignorant of dispute, innuendo, rumours and problems, as usual and as always Megadeth are priming up to answer a few more that have been levelled their way.

It is the same old rock fodder, the same old same old same old. Drugs. Disputes. Management splits. Band problems. God, if you haven't heard them a thousand times you never heard of the Rolling Stones, did you?

And yes, there is an element of truth involved. In case you'd forgotten this is not a finishing school, the point that's always in question with Megadeth is just how far the whole thing actually pans out.

DAVE ELLEFSON and me, haha, we're a couple of old boys when it comes to handling this little game. He knows that I know that you need to know. So he doesn't say no when I put it to him that we conflab for a few minutes and discuss Mega matters past, present, future and rumoured.

He smiles, motions towards the lawn area and cracks a few jokes on the way. As I said, nothing can ruffle Dave Ellefson . . .

Not even when I suggest that maybe once again Megadeth and Europe (the continent) are not exactly on the right course. Dave smiles for a moment before delivering a serious answer with a face screwed with concentration and honesty.

"No, I really don't think Europe is down on us. When we played Donington in August we got an excellent reception and actually played one of the best sets we've ever played. I suppose you're asking about the Ireland business . . ."

I suppose I am in a way. After all, that wasn't the greatest thing ever done in rock.

"I don't really want to talk about it for hours, but I think that it was all down to Dave being the band mouthpiece and trying to be on top of things. Dave likes to be on top of it when he's in a certain area, wherever that may be in the world, and this time Dave was blatantly misinformed.

"He hasn't tried to worm his way out of it, he's faced his error. Dave just wants to try and say something about whichever country he's in, as a form of communication with that audience.

"It was our first trip to Ireland, the subject is a very, very touchy one that shouldn't even be approached by outsiders like us. That's all I can say about it, other than to guarantee that we'll never do anything like that again."

Yet still there seems to persist this air of anti-Megadeth in parts of Europe.

"I think any of that sort of stuff is actually cultural. You go to Japan and you absolutely cannot go wrong just because US rock bands are worshipped over there and they are very hospitable people.

"In Europe, there seems to be a set picture of you before you play. They hear the LPs, they read the mags and they know exactly what they want.

"Now, if you don't deliver that exact picture or show, then they can start to talk shit about you. And of course as you know," a smile and a gentle shove, "what you read in the press isn't always the truth by any stretch.

"I think if anything," continues Dave, "we are now more balanced as a unit than ever before. I feel that we put together an album and a band of great quality and that was what we had to prove this year to the public; that this band is gonna stay like this because it's a damn good unit. It'll get better and better . . ."

MEGADETH DID not have a platinum album this year, a fact that surprised the shit outta me, and what about you, Dave?

"Every year is the year that you wanna sell a platinum album but you can't be disappointed when you don't. We made ground in a lot of other areas, and you have to remember that prior to this LP half the band's line-up changed.

"We made ground by proving that we're a strong unit with stability, that's beneficial."

OK Dave, but now tell me how beneficial it was to withdraw from the rest of the Monsters Of Rock tour, and the reason for it?

"The reason we withdrew from MOR was down to me damaging my hand the day after Donington. It was a genuine accident, I didn't go out one day and get f**ked up and do it, I just sprained it. I offered to have another bass player stand in for me, but the band didn't bite for it. I guess it's like the Zeppelin thing, where one person missing means the others don't really wanna do it.

"And I've heard the rumours (of drugs for those not made to be detectives) and it has nothing to do with that or anything to do with Dave. It was my injury."

Dave feels that the whole Dio experience and the subsequent tours were very beneficial despite the fact that the Dio US tour didn't sell anything like it was expected to.

"Of course you hope that these things are going to sell better, but we couldn't lose out. We were a support band getting full production and playing to large halls and new fans. After that we went on and played theatres and large clubs on our own before going to Europe, which was good, and then we hooked up on seven of the Maiden shows.

"They wanted us to stay on but we already had commitments in Japan. So we did have a good touring year I felt, Dio and all."

THE FUTURE? Dave feels as cheery and smiley as ever.

"I think now we really are as ready as we ever can be to smash big. We worked hard this year, really hard, and I do feel that we could've sold a few more records, which is down to things I really don't want to get into right now.

"I should just say that our previous manager is no longer

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● Line Two – **0898 121320** – carries a hotter than hot interview with whoever's hard, heavy an' happening that particular week. Dial those numbers durin' the next seven days to hear excerpts from Derek Oliver's towering tête-à-tête with Florida's Crimson Glory. When you've heard them speak, dial the album preview line and hear them play!

● Line Three – **0898 121321** – the competition line, this week offerin' ya the chance to win one of five signed copies of the new Kix album 'Blow My Fuse' *and* one of five promotional videos for 'Cold Blood' – not available anywhere else!

● Line Four – **0898 121322** – this week's album preview line features sensational snippets from the new Crimson Glory album 'Transcendence' – a feast of Pomp Metal for sure. It's intense, it's melodic, it's waiting for your call!

● Line Five – **0898 121323** – brings the shockin' Top 30 singles rundown and some suitable earbashin' by the very best on offer.

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Pic Joe 'Kompletely Septik' Giron

KIX: dial 0898 121321 to win a double prize guaranteed to blow your fuses!

MY NAME IS...

FROM PREVIOUZ PAGE

our manager, we parted amicably."

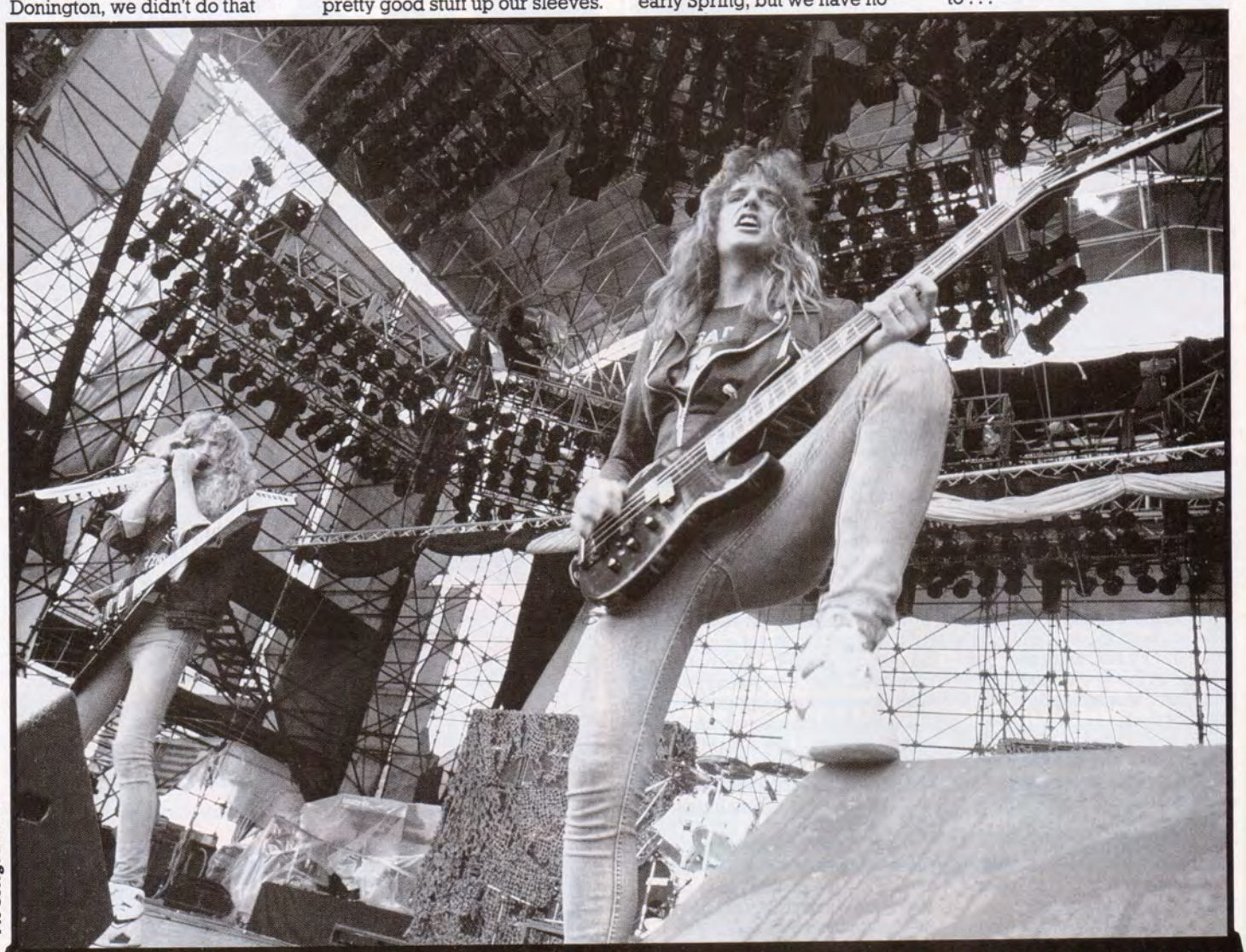
And the new management? Think big, strong and platinum for an immediate answer. Right, Doug Thaler and Doc McGhee, the duo also responsible for Bon Jovi and Mötley Crüe.

"We've been working on writing since we got back from Donington, we didn't do that much road writing which is actually a good thing. And this year instead of one really good writer we have three, cos myself and Jeff Young have got some pretty good stuff up our sleeves. So Dave hasn't got all the pressure on his shoulders.

"We have a rough schedule of going into the studio in November and releasing by early Spring, but we have no constrictions on us. There isn't a guy telling us to fulfil a contract or anything so the next Megadeth album could be a little earlier or later, it's tough to say right now."

Honesty is Dave Ellefson's only excuse, and don't believe it any other way. When he tells me that the next Megadeth album will not be affected by style changes I believe him. And when he tells me that he feels this is the album with which to smash, well, who am I to . . .

"I feel we put together an album and a band of great quality and that was what we had to prove this year to the public; that this band is gonna stay like this because it's a damn good unit. It'll get better and better. . ."
– DAVE ELLEFSON



Pic George Bodnar

MEGADETH onstage at Donington this year (DAVE ELLEFSON right): "The reason we withdrew from the European Monsters Of Rock was down to me damaging my hand. . . I've heard the rumours and it has nothing to do with (drugs)"

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SINGLES

Reviewed by PHIL WILDING

LITA FORD: 'Kiss Me Deadly' (RCA)

Suddenly, Neil 'Well, Just Excuse Me If I Go Blind' Jeffries sprang into life at the sight of the first of this week's three re-released singles. "Let me have a look at that cover, let me have a *look at that cover!'*. Oh, you mean *this* cover; Lita Ford wearing nothing more than a smile and a BC Rich geetar.

Imagine if she adopted this for stage wear? She could play the guitar behind her head, or stand spread eagled on the monitors, or do mid-air splits, or. . . ooh, my brain exploded. But, the song; just as yummy as the first time I heard it, beef with a melody, a strut with a song, prime radio fodder without cracks in the structure. One of our Septic Tank snappers, Mr Hoseee Sanchez Hirooon (© Myrtle Bonk) reckons the lyrics on the American version are far more racy, but this is quite enough for me (and Neil) thank-you.

DAVID LEE ROTH; 'California Girls' (WEA)

Shouldn't this have been released mid-August when we were at least meant to be experiencing a Summer? No matter, this is sunshine on a seven inch, Dave chomps, guffaws and takes the Twilight Zone to task in the opening shot of the video. He's slip dash cool in fifth gear, made in the shade, a bum in the sun, greased, laid and rolling easy. What will we do when he goes? They don't cut diamonds like this anymore, will they ever again? The man who is everything we all ever wanted to be. All he has to do now is run for President.

YNGWIE J MALMSTEEN'S RISING FORCE: 'Heaven Tonight' (Polydor)

Mr Intense Fingers, Forehead, Eyes and Attitude at his finest. No rangy 30-minute solos, no widdles, wangs and racy bits. This is a DAMN FINE SONG. Tonsils Turner – as we know him here at the 'Bar – lets go a belter (technical term for 'My goodness me, what a fine f**k of a gob'), while Mr See Above lets his self get all sensible with melody more fluid than a gallon of Perrier water. This is an official humdinger of a number, breasty (humph), wild and I can't wait for the show. All this glorious happiness cannot last. If silk sheets were music. . . it'd be cold at night.

THIN ICE; 'Freedom Road' (Blag It)

Hotten stepped into the 'Bar. "They left this for you, Phil". The words casually rolled off his lips like the first locomotive out of the shed one morning.

"Put that music on," drawled Krusher from under his seat. After the first chorus Hotten's death dealer (no, not that one) let out a hail of corks and the record was no more. But it didn't die, it was already dead.

TOYS IN THE ATTIC; 'Guilty Of Your Love' (Prime Time)

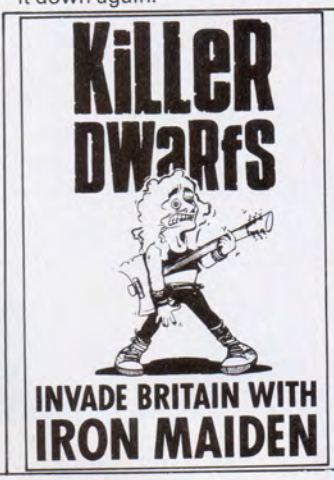
I wonder where they got their name from? No matter, this is Canadian pop with a stab of power and a couple of pounds of promise.

Tasty North American rock (you know what I mean) that hints at Springfield, a taste of Coney Hatch, the usual barrel of guitars and good times.

RAYMONDE: 'Destination Breakdown' (Pacific)

Ooh grunge, but not the good stuff. A toilet bowl flushing but a bass line that I like. This intrigues me, though that doesn't mean I'll ever play it again. I'd go see them live, but I wouldn't get a T-shirt. Odd, odd, odd.

I've picked it up and I'm having one hell of a time putting it down again.



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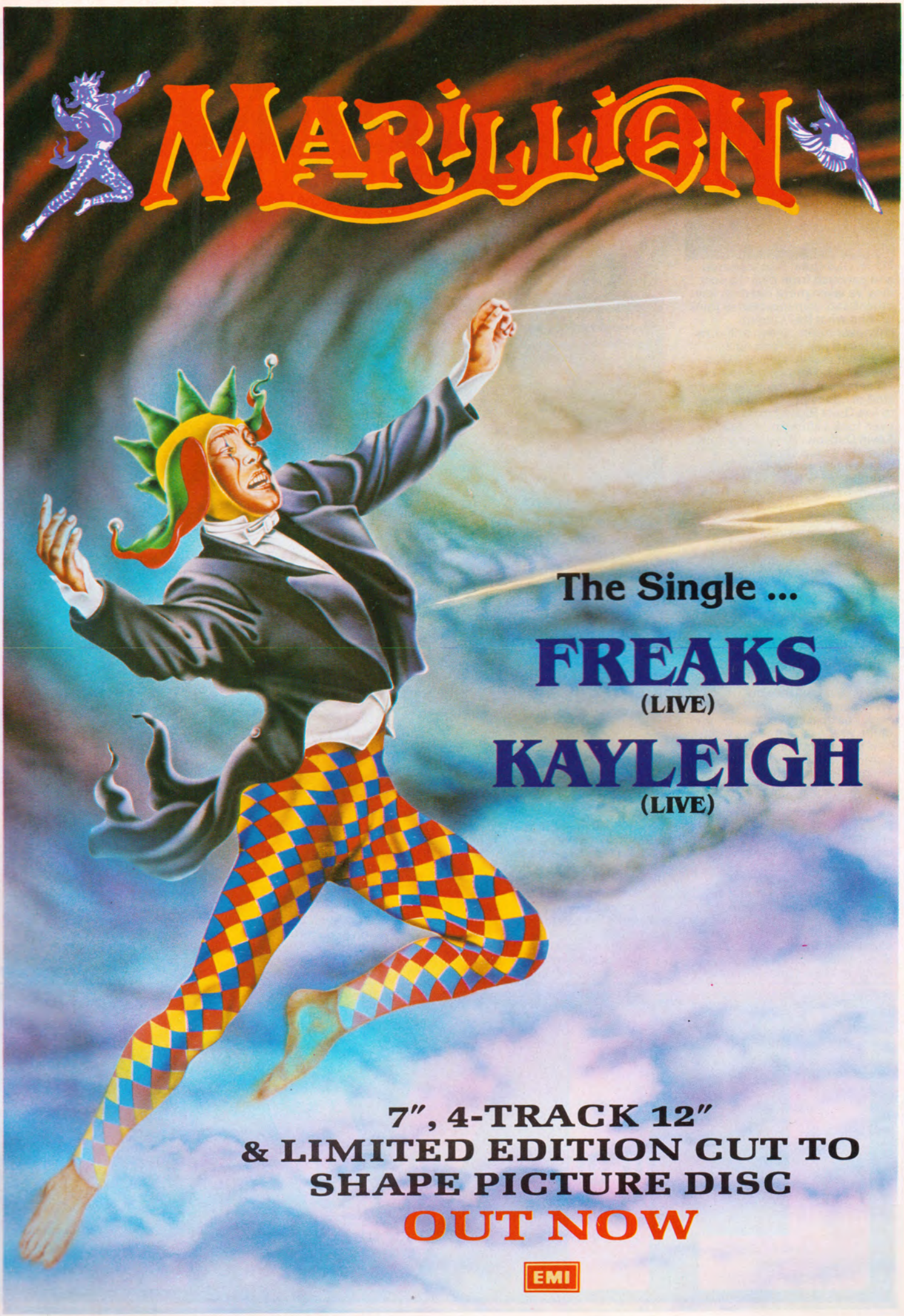
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RIOTOUS ASSEMBLY

QUIET RIOT
'Quiet Riot'
(Pasha 02 40981 import)
KKKK½

POOR OLD Quiet Riot. Battered and punched from pillar to post, they've taken more dirt than any other band I can reasonably think of. And what for? Line-up changes, crummy teen anthems – or was it just for making a couple of manky albums? Who knows? Who cares!

Let me put my angle into some kind of handy perspective. I used to like Quiet Riot a lot, and yeah, I even took a shine to big bad old Kevin DuBrow, so when he split from the group after the disastrously ordinary 'QR III' I thought, 'F**k it, that's them down the chute for good'. Then came the news that Carlos Cavazo and Frankie Banali were still intent on carrying on the band.

To be honest when Quiet Riot's tour manager John Vassilou sent me a tape of the latest album I was expecting the worst. Good blokes and all that, but did they really expect me to give 'em the time of day after everything that has gone down?!

But it's a good job I did, because the very moment I shoved the tape into my Walkman I couldn't believe my ears. Possible candidates for one of the year's best albums, the new Quiet Riot are back and burning with a new sound and an intense desire to place themselves back on top where they definitely belong. Not exactly innovative – but what is these days? – the new band have chipped and chiseled themselves into a fighting fit unit of monstrous proportions. But how?

Simply, they've dumped all that DuBrow-era tacky pop rock and exchanged it for a blistering blues-based sound that simply explodes with smoking brilliance. Slick? Bollocks! Rough and ready, the new Quiet Riot have got more in common with Whitesnake than Slade and, oh golly gosh, check out new vocalist Paul Shortino (ex-of duff LA rockers Rough Cutt) whose voice is simply awesome. Like a mutant mixture of Paul Rodgers and Steve Perry, it's Shortino who puts the icing on this terrific cake make no mistake.

And the songs? Absolutely wonderful slices of prime North American melodic hard rock built on firm blues foundations. So they sound like Whitesnake in parts, but so f**king what? Dig slightly deeper, and you'll soon realise that it's more a tribute to those superb British bands such as Free and Bad Company, not to mention Deep Purple.

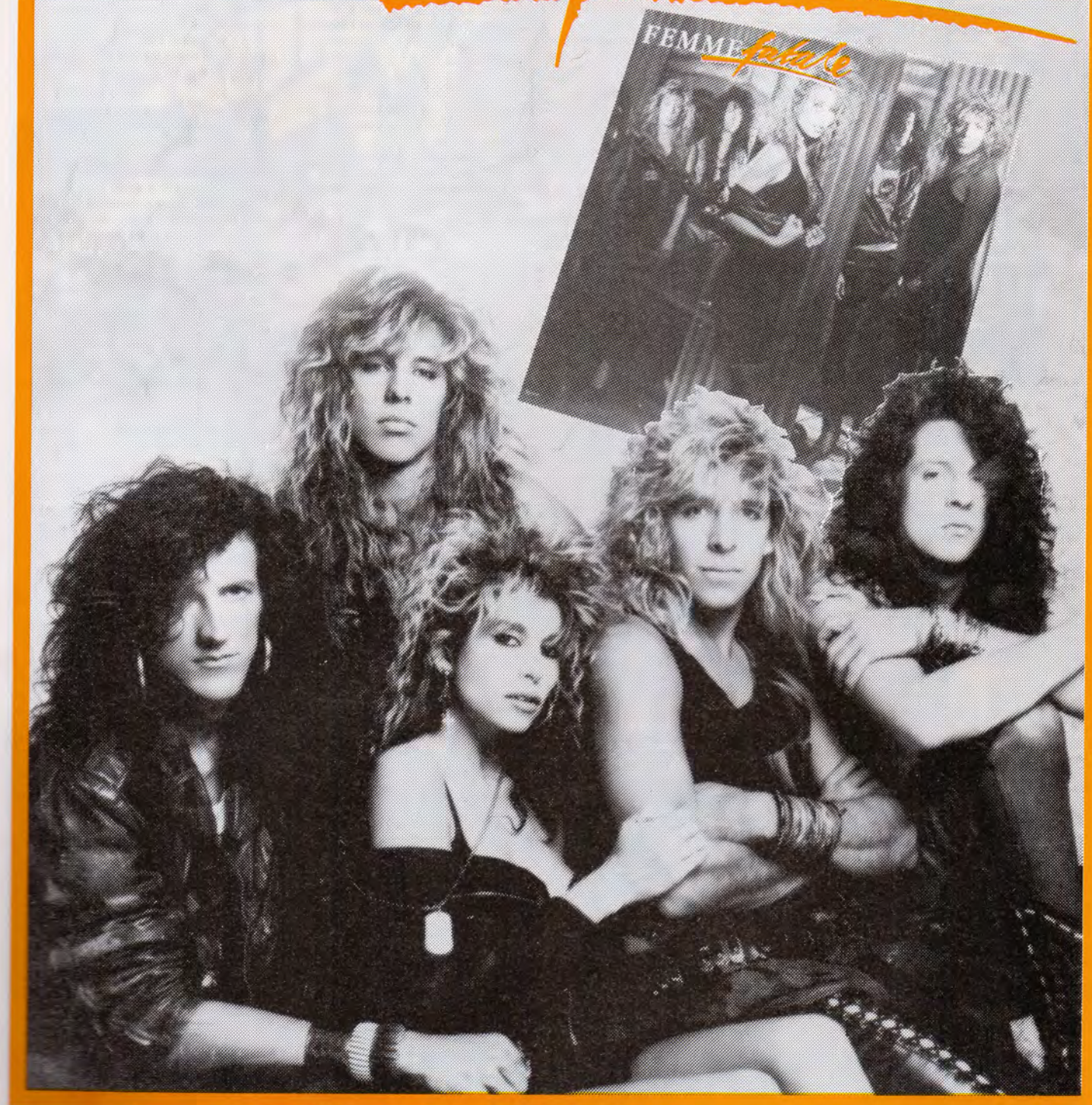
All the songs are worthy of investigation and there are no, I mean absolutely *no*, filler tracks whatsoever. My personal fave is the lead-off cut 'Stay With Me Tonight', a brooding multi-textured rocker with Shortino's vocals whipping matters into an utter frenzy of pain and pleasure. Go right to the end of Side Two and you'll find 'Empty Promises', a magic heavy belter very much in the Purple 'Strange Kind Of Woman' league which immediately induces you to flip the needle right back to the first groove on Side One. Howz that for an album? DEREK OLIVER

QUIET RIOT's Sean McNabb and Carlos Cavazo: back for the attack!

Pic Joe 'Kompletely Septik' Giron

LIVE

FEMME *fatale*



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Metal Hammer

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DEEP PURPLE
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(Connoisseur Collection DP VSOP 125)
KKK½

IF YOU'RE not at least a bit of a Deep Purple fan I suppose you might as well stop reading now. If on the other hand you *are* a Purple fan, this double album – presenting a *complete* concert recorded in Stockholm in 1970 – should prove to be a very worthwhile and collectable purchase.

Four sides deliver full-throttle versions of 'Speed King', 'Into The Fire', 'Child In Time', 'Black Night', a drum solo from within the framework of the Stones' 'Paint It Black', and a full side given over to each of 'Wring That Neck' and 'Mandrake Root', both featuring the kind of lengthy, meandering solos that were a feature of any 'progressive' band worth their salt in those days. And it's all, I might add, very well recorded for the time.

The 'gaps' between the songs appear to have been left fully intact, too, preserving the continuity and somehow – obviously through Ian Gillan's introductions, but also in more subtle ways – providing a fascinating glimpse of Deep Purple when they were a rather quaint British group of young chaps.

True, like any very successful band, Purple have had a fair amount of their material repackaged as well as regular releases of 'new' (bootleg) stuff whose quality has varied between sub-standard and virtually a blank tape, and any fan is going to be understandably sceptical about another album of 'previously unreleased material'.

On that score, a snippet from the sleeve notes (by Simon Robinson at the Deep Purple Appreciation Society) should give 'Scandinavian Nights' the 'official' seal of approval: "*We've no hesitation in recommending this set as a near perfect example of Deep Purple in their prime. It's also nice to know that the band themselves agreed to it being released.*"

The sleeve notes are informative rather than gushing, the album and CD (but not cassette) versions include an eight-page booklet of rare archive photographs, and the whole caboodle has a recommended shop price of only £5.99.

It's a pity that more compilations and/or retrospectives aimed at bands' true fans aren't put together with the same amount of care and attention to detail that has obviously gone into 'Scandinavian Nights'.

PAUL HENDERSON

WHITECROSS
'Hammer And Nail'
(Pure Metal SPCN7900603689 import)
KKKK

POSSIBLY DEREK Oliver's favourite Christian Metal band of all-time, Whitecross, featuring former Fierce Heart axemaster Rex Carroll, are back for the attack with their second album that's certainly a progression from their rather good debut release.

That album saw definite Ratt and Mötley Crüe comparisons evident within its grooves, while 'Hammer And Nail' is a touch more mature in approach. Even so vocalist Scott Wenzel still sounds ridiculously like Stephen Pearcy most of the time, and when he doesn't the man is a virtual clone of former Fastway singer Dave King!

With the excellent heavy production there's also traces of Zeppelin to be detected, possibly due to the massive drum sound on songs such as opener 'Livin' On The Edge', the extremely Ratt-like 'Top Of The World' and the uptempo 'When The Clock Strikes'.

There's obviously got to be several references to Him, the cutting, riff-laden 'Because Of Jesus' being the most obvious, but it doesn't in any way detract from the rockin' that's goin' down. There's certainly nothing, er, Sweet about Whitecross when it comes to riffing up a storm.

The only really bad point about this album is the extremely tedious ballad tacked on to the end of Side One that sounds ridiculously out of place amongst such diamonds as the Dokken-like 'Take It To The Limit' or any of the aforementioned cuts, because it would sound more at home on a '60s collection album than a geetar-heavy '80s Metal offering.

All in all this could quite possibly be the best album Ratt have made this year!!!

DAVE REYNOLDS

OUTSIDE
'Never In Security'
(Powerline 831019-928)
K½

OUTSIDE ARE a new one on me. They're German, there's four of the buggers, I suspect some link with the long departed Trance and . . . . er, that's about it really.

'Never In Security' (their debut album presumably) starts off, like so many, with intention of brisk business, but doesn't take long to tumble head-first into a deep rut, clawing helplessly against sheer walls of uninspired, clichéd and overly-polite Steve Davis Metal.

The main culprit here is bassist/vocalist Kalle Scherthan, whose vocal and songwriting prowess both hover equally near to average on the ol' ability assessor. He even has the gall to call one of his tunes 'Heavy Metal'! C'mon, get real willya?

Some albums seem over far too quickly. 'Never In Security' just hangs around forever.

PAUL MILLER

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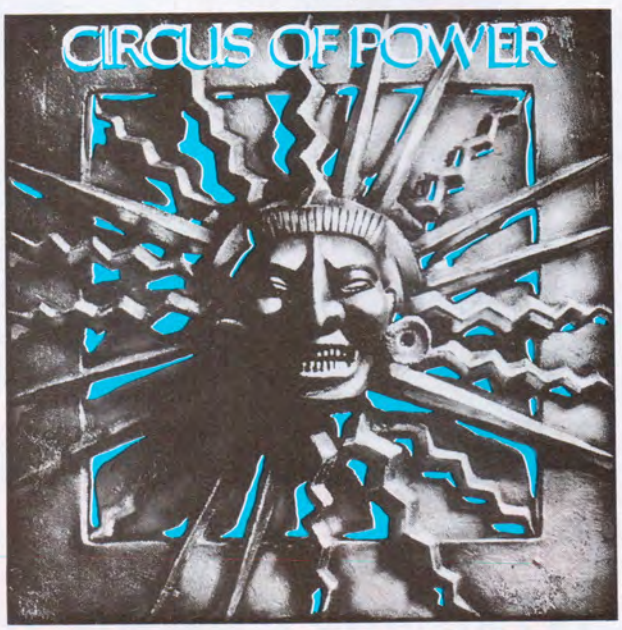
KERRANG. 15.10.88.



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ELEKTRA

VARIOUS
'Stars On Thrash'
(Roadrunner RR 9498 I)
KKKK¼

£2.79 for 55 minutes of music from 15 different bands.

No, that wasn't a wistful hark-back to years gone by – this is 1988 and Roadrunner have done what I'd considered impossible in this day 'n' age; put this sampler out for the price of y'average 12-incher (no Madam, get down).

The more cynical among you might well expect the thing to be crammed full of the lowest and cheapest Thrash specimens Roadrunner could find, but this simply ain't the truth, because some of the label's most bouncing babes are here, with death-rattles poised to strike!

Znowhite (whose guitarist's middle name is surely 'Crunch') claim the 'Best Contribution' accolade with 'Baptised By Fire'; Paradox's self-titled offering suggests that these babes in particular will soon by very big; Atrophy and Pestilence are new names for yer shopping list, and Slayer 'n' SOD deliver the goodz, but you knew that anyway, methinks.

Elsewhere, Flotsam And Jetsam's majestic 'Dreams Of Death', Sacred Reich's riff-heavy 'Deathsquad' and the techno-Moshin' 'Opinionate!' from Hades all make strong impressions, leaving DRI, Mucky Pup, Toxik, Gothic Slam, Acrophet and The Not-So-Bad-As-Most-People-Say-But-Certainly-Not-Great Kat to bring up the rear.

Of course, if 50 per cent or more of 'Stars . . .' consisted of previously unreleased material, then it's be the full five-K 'hang-the-flags-from-the-windows' treatment, but as this is an appetiser for the rest of Roadrunner's catalogue, it does present problems for the faithful Mosher who has most of the trax already.

However . . . if you happen to be a Maiden fan who's looking tentatively down into the hellish world of Thrashing mayhem, then this is the stepping stone you need.

Come on down – the price is right!! JASON ARNOPP

ANGRY SAMOANS
'STP Not LSD'
(Passport PVC-8965 import)
KKK½

THIS IS the first album in some time (several years, I believe) from this seminal garage/punk band, but not having heard their earlier material I can't compare it to anything. On its own terms, however, 'STP Not LSD' is a bizarre, somewhat invigorating work that showcases a sound unique to the Samoans.

Don't know if their previous stuff was angrier, but the songs on this record are kinda laid back, tongue-in-cheek and cheerfully cynical, with the band at times sounding like a pissed-off or slightly drugged REM. There's a variety of styles displayed here as well, from the grungy full-throttle Hardcore of 'Garbage Pit' and 'Death of Beewak' to the almost folky but never quite serious title track and 'Feet On The Ground'.

Either way, though, the Samoans know how to write songs. All 12 numbers here are short but extremely catchy, with some moments of exceptionally melodic beauty shining through like on 'Lost Highway'.

Whatever their origins, the Angry Samoans are now at a stage where they've distilled a number of different influences down into a neat yet energetic form of punk pop that's fresh enough to stand above much of today's punk. One listen to 'STP Not LSD' will confirm that.

DON KAYE

VARIOUS ARTISTS
'Soft Metal: It Ain't Heavy . . .'
(Stylus Music SMR 862)
KKK

THERE ARE probably three good reasons why this album is out:

1) To show the ignorant that Heavy Metal does have its mellow side and isn't totally all about screaming riffs and growling singers.

2) To capture that certain market that gets off on pleasurable rock music as displayed here within the 18 tracks.

3) To make as much money as possible as a cheap cash-in job.

Of the big names Heart's 'Alone', Europe's 'Final Countdown', Starship's 'We Built This City' and Whitesnake's 'Here I Go Again' stand out the most, but Marillion ('Kayleigh') and Ozzy Osbourne ('Shot In The Dark') also contribute with smashes to add colour. Oh, and some bright spark has also included the superb 'Don't Stop Believin'' from AOR gods Journey.

The rest of the album is made up from assorted cuts from Saxon, Meat Loaf, REO Speedwagon, Poison (the recent 'Nothin' But A Good Time'), Krokus, John Parr, Faith No More and Survivor, plus two tracks form two bands that really cannot in any way be classed as Metal or even heavy rock (It Bites and Stranglers.)

And then there's the curious Wasch!. I've never heard of this mob before but someone is obviously banking on a lot of people becoming interested in them with this taster, a track called 'Body Running Fast' that sounds like a weird amalgam of ZZ Top and Hanoi Rocks touched with a dab of A-Ha.

'Soft Metal' is the sort of compilation that sells more on cassette than on album and is just the kind of thing you might hear in your local Pizza Hut or be bought by your Gran for Christmas because it's got Metal in the title. DAVE REYNOLDS

IGGY POP
'Live At The Channel'
(A&M SP17641)
KKKKK

"LET'S DO IT," cries Iggy as he launches into 'Instinct', and you can just imagine him crouching, leaping and wriggling like a half-crazed snake on speed, all over the stage at once.

This is the first of six tracks off this year's 'Instinct' LP – on which Mr Pop has excelled himself – included on the 'official bootleg' album of his recent club tour of the States. It's an evil blend, mixed with a selection of older material: 'Kill City', '1969', 'Penetration', 'Pretty Face', 'Search And Destroy' and 'I Wanna Be Your Dog'.

Live albums often experience the worst of both worlds – they lack the polish of the studio and the atmosphere of the gig is watered down by the time it's filtered through the vinyl, death deck and finally seeps into your bedroom. But 'Live At The Channel' (the where?) boasts an excellent clear sound for a 'bootleg' and the man can do no wrong for me.

"We're gonna rock it straight, no bullshit," the wild man says. No bullshit indeed. I'm glad to see he's not mellowed one iota with age. Just as you think he's burnt himself up, he jumps in your face snarling, angry and exhilerating as ever. He certainly ain't gonna be no squarehead.

What more is there to say? Live, Andy 'Hanoi Rocks' McCoy does a fine job on guitar – taking over from Sex Pistol Steve Jones who did the studio album. It's an aural taste of what's to come next month when they assault the UK. *Don't* miss the opportunity to see their awesome performance, it's where the man is at his best.

KATE NISBET

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NOTE
Last week we advertised an album by Nancy Wilson called Nancy Now – it appears that this LP in fact is a soul/jazz LP by a black singer also called Nancy Wilson, and it is not the long awaited solo LP by the Heart guitarist. We will send back all the orders we received and apologise for the inconvenience.

THRASH

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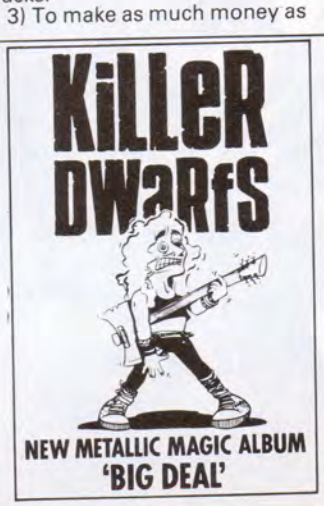


ACTION MEN

EASY ACTION: re-released, re-lipsticked an' re-freshing!

EASY ACTION
'Easy Action'
(Tandan Records TANLP 007 import)
KKKK

IN 1983 WHEN Hanoi Rocks were possibly the biggest thing in British clubland, a Swedish glamour quintet decided that they too wanted a piece of the action. With the original release of this album (and time spent ligging in London) nothing too huge happened, so the band disappeared a couple of years later, following line-up changes and the release of a distinctly AOR-sounding second album.

I'm not sure whether this is a *bona fide* reissue or someone's just stumbled on a warehouse full of the damn things, but the Easy Action debut is back in the import racks, just waiting for late '80s Glam junkies to chance upon it.

Taking a dip into the cool Glammy waters of the songs you'll find such mini classics as the hypnotic, swirlin' 'Mental Dance'; the jaunty 'Don't Cry Don't Crack' and the punky opener 'Rocket Ride' – and that's just for starters.

The most interesting track is the legendary 'We Go Rockin'', a song certain parties claim Poison stole the chorus from for their 'I Want Action' hit. There's been no news on the outcome of this particular court battle but the songs *are* similar – an' then again Easy Action were often prone to lifting the odd Sweet riff here and there so they're hardly innocent themselves.

The main reason this record has reappeared is, of course, cos lead guitarist Kee Marcello is now a fully-fledged member of superhero band Europe (and will ya just look at the state of him on the album cover!) and vocalist Zin Zan is wowing all the galz in his fronting of Kingpin. But if you haven't got this record in your collection next to the Ratts and Crües of this world then my advice is to go get a copy before it disappears for good!

DAVE REYNOLDS

VENDETTA
'Brain Damage'
(Noise NO 121)
KKK

VENDETTA, THAT German bunch of Thrashin' lunatics, deal in controlled Death. Their style seems to circulate the same areas as those in which both Metallica and Nuclear Assault dabble, and that makes for some rather interesting listening. Yup, Vendetta are possibly one of the better of those Continental Thrash outfits presently operating.

'Brain Damage', recorded in June of this year, is the band's second outing and sees them really coming on strong. Their songs deal with all the usual Thrash themes – war, death, violence and, of course, Metal – but it's the actual playing rather than what they're singing about that makes the strongest impression.

There's precision riffing aplenty here chaps! Stuff like 'War' and the mighty Maiden-like title track with some of the fiercest guitar solos that have ever wailed to man are proof of that.

And yet the more the album goes on the more boring it becomes. Still, Thrash really isn't my kettle of fish so I guess that's why. But for hardcore Thrash fans this album will no doubt be worth robbing a bank or two for. Go get it!

DAVE REYNOLDS

THE PANDORAS
'Rock Hard'
(Restless 772292-1 import)
KKK

YOUNG RAY Zell couldn't believe his eyes when I shoved a copy of this in his pale face the other day, it bein' the debut offering from the Yank all-girl quintet. Well, should I say debut *Metallic* offering because these girls have been around for a few years operating in a rather dodgy psychedelic Bangles territory, before seeing that fame and fortune was only a powerchord away. Bitch! Bitch!

Altho' there may be a hint of peroxide on the cover there ain't one hint of mammary – but the girls seem to make up for this with a rather raunchy lyrical direction! '*I want it six times a day*', hollers vocalist and lead guitarist Paula Pierce. Sure babe, don't we all? Yeah, the Pandoras are definitely into sex on this six-tracker as the naughty 'Six Times A Day', 'He's Coming' and 'Craving' openly admit.

Musically the band follow a route already trodden by Precious Metal and the vocals remind me of Joan Jett-era Runaways (circa 'Waiting For The Night') with brattish harmonies and sneering lead lines. Aided by a really loud production job that adds plenty of crunch to Sheri Kaplan's drums, particularly on the opening 'Run Down Love Battery', 'Rock Hard' could be a neat start to an interesting future.

DAVE REYNOLDS

LUCRECIA
'Lucrecia'
(Zylon Records ZLP 87111 Import)
KK$^{3}/_{4}$

SO NAMED in honour of the daughter of Pope Alexander VI who poisoned nine of her husbands and, in doing so, lent her name to the Borgia plant we know of today. Are Lucrecia the band as equally lethal?

To be honest they're fairly boring, with a ham-fisted production job not helping matters too much. Led by the leggy Lucy 'Big L' Russo, Lucrecia are just a run of the mill LA Metal band who dabble in dark riffs and heavy rhythms.

The heavier songs actually work the best, stuff like 'Born To Rock' and 'I'm Not Good Enough For You', whilst the brattish vocal style Lucy employs on 'We Ain't Kids No More' lends itself to comparisons with Bitch. Overall however Lucrecia's album is fairly dull, and not even David Kellogg's guitar intro to 'No One Gets Out Alive' can lift things away from characterless rubbish such as 'Shadow' and 'Insanity In The City'.

Perhaps next time Lucrecia might just be able to get it all together.

DAVE REYNOLDS

DANGER ZONE

WARZONE
'Open Your Eyes'
(Caroline/Carol MC 1361 import)
KKKK

SINCERITY IS the key word for New York skinheads Warzone. To them, Hardcore is a way of life, a means of surviving on the streets of America's hardest city without losing grip or getting stomped all over. In the NYC Hardcore/Thrash sweepstakes, packed by the likes of Agnostic Front, the Cro-Mags and Murphy's Law, Warzone have long been lurking in the shadows, held back by limited musicianship, periods of break-up and constantly shifting line-ups – yet this is *it*! At the nod of a shaved head, Warzone move to the front of the class as one of Hardcore's hardest.

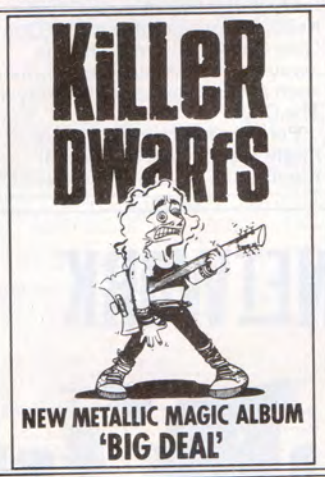
As hinted on their previous 'Don't Forget The Struggle, Don't Forget The Streets', this is one hard-hitting yet varied effort. From the mid-tempo grind of 'Open Your Eyes', a track punctuated by vocalist Raybies' questioning rapability, to the ultra-core of 'Dance Hard Or Die' (guess that says it all!) to the Bushell-inspired Oi! of 'The American Movement', Warzone's latest is far from an exercise in Thrashing one-dimensionalism.

Unlike any horde of recent Metal-cum-Hardcorists, Warzone's belligerent assault is deeply laden with stinging ideology. Ray's impassioned screams ring with outrage and feeling on such tracks as 'Always – A Friend For Life' or 'Racism – World History Part 1', a track that should dispel any rumours of these American skinheads having virtually anything in common with their British National Front counterparts. True to the earliest of Hardcore ethics, this is more than music!

Unlike previous efforts, where the band's hard 'n' fast barrage was stymied by typical Hardcore production, with the aid of producer Gary "Dr Know" Miller, better known as Bad Brains' guitar wunderkind, Warzone steamhammer like a Doc Marten-toed kick in the teeth. Like the Warzone boys chant: '*Dance hard or die*'!!

MIKE GITTER

WARZONE: like a Doc Marten-toed kick in the teeth!



MARK FARNER
'Just Another Injustice'
(Frontline RO9033)
KK

MARK FARNER? Hey, that name rings a bell. Wasn't he the main member of '70s gross-out Metallurgists Grand Funk? Sure he was – and didn't he also release a couple of rather patchy solo albums on Atlantic in the late '70s? Right again, but since then, nothing.

As far as I can make out Mark has spent the last few years making some drastic changes to his lifestyle. Where once he was the wild man of rock, spreading every pair of female legs in sight and popping more pills than Steve Tyler, Farner is now a meek 'n' mild home-loving born again Christian! Unbelievable I know but entirely true, and this album is the pure proof.

Recorded on the specialist Christian record label Frontline, 'Just Another Injustice' also marks a huge change of direction in his musical approach. Gone is the crushing power rock and the loud thunderous Sabbath grunge he is most famous for and in its place is a variety of sterling styles from pop rock to piano-based ballads. Heavens, there's even a solitary Elvis Costello-style romp to contend with!

Mind you, dig a little deeper and you'll soon discover that there's at least two absolutely brilliant tracks and it is with these in mind that I've awarded two Ks. Those two tracks are 'Airbourne Ranger', which hits a bouncy mid-pocket melodic shuffle and contains a genuinely great vocal performance, and 'Workin' For The Winner', a slice of stupendous AOR written by a couple of geezers from cult US rockers Adrenalin.

A surprising release to be sure, but the sad fact remains that the majority of material here is tacky and boring. Impervious to both fashion and current musical developments, I feel Farner's album will remain nothing more than an idle curiosity. Pass.

DEREK OLIVER

FATE
'Cruisin' For a Bruisin''
(EMI Advance Tape)
KKKK

A COUPLE of years ago Jon Hotten got the lucky job of reviewing the debut Fate album 'A Matter Of Attitude'. And like the good chap he is, he raved about how magnificent it was.

Y'know what? Old Johnny Fartpants hasn't changed. I spotted the young lad up against the office stereo twitching like a mad professor, flared trousers flapping all over the shop. "This one's for you Del," he snapped in a falsetto voice.

Frankly, first impressions indicated that this LP was certainly as good as their debut. However the more I took it for a spin around the death deck the less, er, compelling it sounded. I'm not going to slag it off or anything, heaven forbid, it's just that this album ought to have been *brilliant*.

Mind you, when they do hit home they just cannot be faulted. Take the tracks 'Beneath Da Coconuts' (yes, that is correct) and 'Lock You Up' for a perfect example. Here we have AOR that at last succeeds in combining, in a perfect balance, blistering guitar and soaring vocal emotions as never before.

Best track is certainly 'Knock On Wood', with the most effective power pop riffs I've heard all year together with mesmerising piano much in the Touch 'Don't Ya Know What Love Is' fashion.

My advice to the band, however, would be to steer well clear of the Van Halenesque party rock which unfortunately rears its ugly mug on at least two or three monstrous occasions.

So, a good album but it could have been a killer. Instinct tells me that Simon Hanhart's production may be what is at fault but, hey, what do I know?!

DEREK OLIVER

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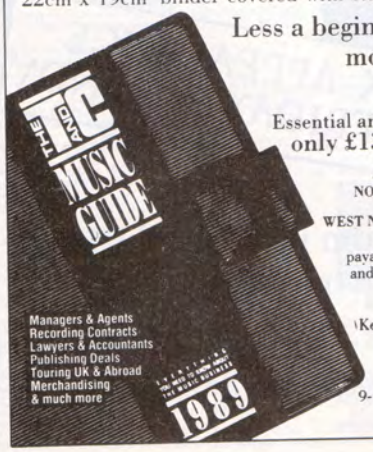

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LEAPS FOR THE SKY

There was MICK WALL, all cosy with his pipe and slippers, watching 'Come Dancing' when the phone rings. He shuffles over in his Moss Bros smoking jacket, lifts the receiver and gets an earbashing from this mad Californian claiming to be DAVID LEE ROTH. 30 minutes later he hangs up, vowing to go to one of the shows this week and ask why he called collect

Pic Ross Halfin

IT'S LATE and I've got the Diamond on my line. Well, hello. . . "Hey, Mick, how are ya! Are you rolling? You ARE! Now that sounds like news. . . this *is* news! HAHAHA!"

Dave's back, kids. Uh huh. Wembley Arena, the NEC, and a handful of king size Euro-specials – and this time with the full American stage-show; surfboard, boxing ring, dope on a rope tricks, everything!

It will be something to see, all right. With or without V*n H***n, this will be the first time Roth has been able to stage a show in Britain on a size and scale to compare with the spectacular shows he is used to staging at home in America.

If you call yourself a David Lee Roth fan, you'll never be able to look yourself in the mirror again if you don't catch one of the shows. Read my lips.

And even if you're not a fan (ya miserable bastard), you should do yourself and your booty a favour and at least check it out. There will never be a better time. I know what I'm talking about. And anyway, come *on*. . . Are you fuggin' kidding? When Diamond Dave invites you to his party-party, he shouldn't have to ask twice. . .

Right. And to underline that fact, Roth's British record company have decided to get heavy and re-release the 'California Girls'/'Just A Gigolo' single in time for the dates.

WEA have also re-released Roth's 'Skyscraper' album, with the two numbers added to the original running order as 'bonus tracks'. Suddenly it's hubba hubba time in the David Lee Roth camp. It's plain, these dates are a big deal for him.

I don't know why he's chosen now; this particular year, to get so high on the idea of playing on a British stage – first we don't see the bum more than once in seven years, then he comes over twice in the space of three months, tries to unload a single on our charts, and re-releases his last album.

Like, crazy, man, but why not? Why not last year, or whenever?

To answer that question, plus a couple more I wanted to kick around, Dave called me up late one night last week and we fell into a rap for half an hour or so.

As usual, he began by ranting, and I encourage him too much by laughing, but we eventually got something down. Nothing too heavy, y'understand. It's impossible to get serious for longer than 10 seconds on a phone – asking 'those' kind of questions sounds even more fake and ridiculous done down a phone than it does in person.

"Like, where do you see your life *going*, man?"

"Uh. . . this is a bad line. . . *what* did you say?"

"I said. . ."

"Sorry, man. Can't hear you. Gotta bad connection. . ."

Click.

You get the picture. It can't be done. So instead we rap. First about Dave's recent tours of Japan and Australia. And then, other things. . . You'll have to follow as best you can.

"IT WAS years since I last played in Japan, and it certainly has changed. Japan is a wild combination of old traditions and the very modern and new. They have a way-out sense of humour too, and they're rock fans deluxe!

"But anything you do in Japan – just working your way through room service – is a colourful adventure. Everything's in the kind of writing worms make under rocks. . ."

How did you find Australia? You've never been there before, have you?

"It was a first for all of us. . . Australia's kind of like England Goes Surfing! HAHAHA! And I am, of course, only referring to the most positive and higher aspects of Australian culture. . .HAHAHA!

"Naw, it was great, though. I got some good climbing done there. I took 12 of the road crew

out climbing at a place called Mount Arapilyes. It was great, man! Some of these guys had never camped out in a tent before, much less go climbing to the top of a mountain with their old pal Diamond Dave!"

You've travelled with your band to a great many countries this year that you haven't played in since the early days of Van Halen. Has it been refreshing for you as a performer to play before audiences outside of America again after so many years?

"Very much so. Any kind of an audience creates its own identity. The minute you step across a border, you jump from one pretty distinct culture to another. It's not exactly more exciting than playing at home in the United States, but it's *as* exciting.

"Luckily, this is the kind of band and the kind of rock music and the kind of a show that translates into any kind of language, any kind of culture, from the langour of Paris to highly accelerated, speeded-up little societies like Tokyo!"

WHAT MADE you decide to make a return appearance in Britain this year?

"Well, it was always sort of the plan to come back and do a couple of bigger shows over there. But first we wanted to see how we went down at Donington and the two Hammersmith Odeon shows.

"I would have done all this before now, but it was simply a matter of stabilising the band first. It's only been since the release of my last album that I've had the right band, the right set of circumstances, and the right time to do this thing properly."

Apart from the actual stage-show, which no one in this country has had a chance to see yet, will the set alter much from the one you played at the Hammersmith shows in August?

"Yeah, it's gonna be an extended show, musically. We've added a handful of things, musically, so yeah, come on back, we've got some tricks planned nobody knows anything about yet!"

Your record company in Britain seems to be making an awful lot of fuss about your visit this time: re-released single, re-released album. Why are they doing all this now, just as you're coming to the end of your tour? Why weren't they jumping up and down like this when the album first came out?

"I guess the truth is it took for us to come over and show that we really did have an audience for our music in Britain to get them interested. Now that they've seen the reaction we got at Castle Donington and at the shows we did in London, it's suddenly very obvious to the record company that there *is* a huge market out there for what we do.

"I think sometimes people think me and the band are just a weird figment of their imagination. It's not until they've actually seen us perform on a stage that they're even sure we exist!

"And I understand their problem. I mean, I'm not sure whether to believe in half the stuff that goes on around this band, myself! HAHAHA! I've been trying to get a handle on it for years. . ."

After the tour is over, I know you're planning a long vacation. But I hear rumours that your vacation might lead to an extended break while you consider your next move. The other rumour I hear is that your next move might not necessarily mean recording a new album straight away. That you might actually knuckle down to getting that movie made – the one you've been taking about for so long.

"There's a whole variety of things we're looking forward to doing here. And as usual, everything we do will be in *addition* to whatever else we would normally be doing, not instead of.

"I will be recording with Steve (Vai) and the gang at some stage, but first there's some adventuring to be had. I, personally, am heading off to Argentina, to climb Mount Aconcagua. That'll take about a month and a half at least.

"After that, it would normally be the time to start making the next record. But, as you just pointed out, we *do* have the facilities to make movies here as well, and maybe the time has come for me to play at being some kind of major movie mogul!

"Yeah, I think it could be the right time to get into that.

"But, you know, the moment you start talking about a David Lee Roth movie, you've also got to start thinking about a David Lee Roth soundtrack album, too. And getting all those things together takes time. A lot of time.

"I think it's fair to say we'll probably miss the next fiscal year. HAHAHA!"

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LEAPS

FROM PREVIOUZ PAGE

THE LAST time I spoke to you, in London after the Hammersmith shows in September, you made a comment about wanting to spend some time living outside of America. Would you consider living in Europe, perhaps, for any length of time?

"Well, as a permanent foreigner I don't know if I would consider any place I lived in to be my permanent home, but certainly I would live in Europe, or anywhere else outside of the United States, for a time.

"Living outside of the country you were born in is bound to hold certain attractions for someone like me. At its worst moments, you could at least write it off as research. HAHAHA!

"To that end, one thing I will definitely be doing is recording the next album outside the United States. I think it should add something to the music, so why not? It should make for an interesting development."

Are you saying that the next album will be a soundtrack album, though?

"No. First and foremost, I'm a musician, and I'm only interested in writing songs and making music that stands up on its own. So the next album won't be designed, as such, to go along with the movie.

"What we'll do is, we'll write songs and create an album like we would any other. Once we've done that, by stripping away tracks, or remixing, or enlarging upon bits and pieces of music that already exist in their own right, we'll be able to create whatever music we need to back the movie.

"Initially, though, I want to keep the two projects separate and distinct from each other in my mind."

Will you get in a producer to help you make the record this time, or will you continue to produce yourself?

"The set-up right now looks like it'll be me and Steamin' Steve Vai again. We have a list of some 25 tunes already. . . New stuff we've written together, some covers we fancied having a crack at, you name it, all kinds of different material.

"Keep in mind, it's not just material I've written with Steve, either. I write with the Bissonette brothers, who write all kinds of great rock stuff, as well as Brett Tuggle, who I wrote three tunes on the last album with. Everybody's getting in on the action these days. All we have to do is get inside a recording studio and let the tapes roll!"

But first the movie, right?

"It's time to do the movie, I think. I'm sick of talking about it. I want it done, out. Then everybody else can talk about it, instead of me. HAHAHA!

"I've just been having more meetings about it this week. The logistics and technicalities involved in launching into a movie project aren't the problem any more. Getting the money raised to fund the project is not a problem any more. The only real problem we've ever had is finding the *time*. . .

"Well, at this point, I've decided I have the time. You're talking a good 10 months or so to actually manufacture a legitimate full-length feature film, but I don't want it to be a cheap shot thing with a bunch of videos strung together.

"Having said that, you might recognise certain characters from some of the videos, too. But this will be a real film, something to get excited about separate to anything else I've done."

It will be interesting to see you doing something different. It's bound to give you insights into the art of performance that you could never get from singing on a stage. . .

"Yeah, almost therapeutic, you mean? HAHAHA! Seriously though, I know what you're saying. And you're right. It's important for a person in my position to be able to experience something else in life other than what it's like to be in a band on the road.

"You've got to shake up your mode, occasionally. Otherwise you can start to write an awful lot of songs about room service, or how boring it is to spend so much of your life hangin' 'round in airports and bus terminals. . . the word 'suitcase' popping up in every third song.

"That's when you know it's definitely time for a change. . ."

ME AND the Diamond rattle on for a while longer. He assures me that, even at this late juncture of his world tour (it began last February), none of his legendary appetite for the road has been diminished by the years he has spent working it.

"If I wasn't still hungry I wouldn't be coming back to do these shows in Britain," he points out. "I haven't even got close to where I'm going yet."

Before I let him go, I ask Dave if he has a message he would like me to pass on to the people in Britain who are coming along to the shows.

There's a pause, and then he says: "Jeez. . . I don't know how to put it into words, and it's so hard to deal with sign-language over the phone. . .

"You'll just have to figure out what my message is for yourselves, you little monsters!"

I can still hear him laughing as I put down the phone.

DIAMOND DAVE and the steel drum ensemble take the applause after the classic 'My Old Man's A Dustbin'

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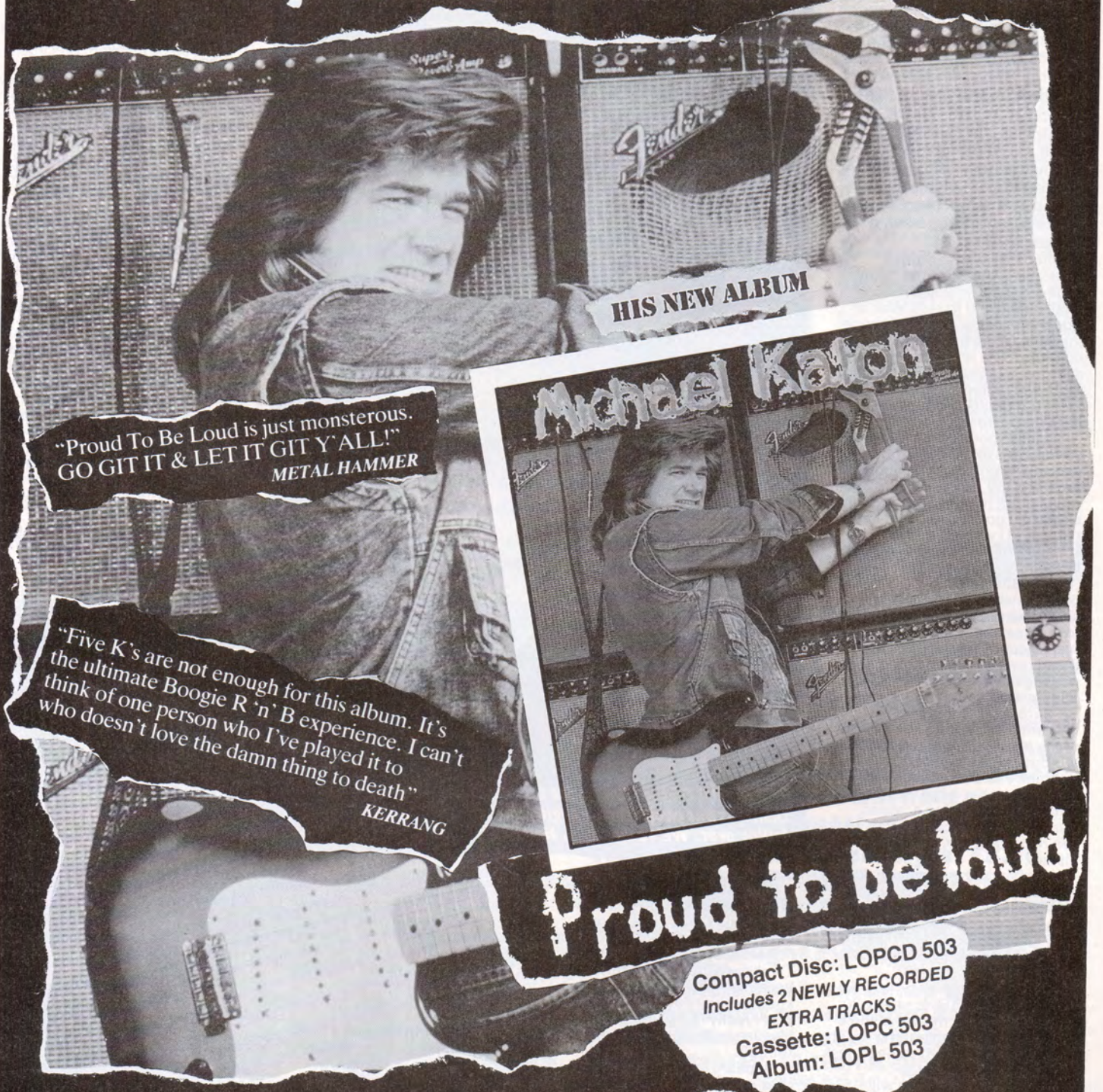

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Once Bitten...Twice Dry

The title of the latest GIRLSCHOOL album is 'Take A Bite', but it has nothing to do with founder member KIM McAULIFFE's passion for bats. Nor does it refer to the band removing beer bottle tops with their teeth. Nope, those days have ended and now, after 10 years or so, the band just want to be taken seriously. CHRIS WATTS reckons it's long passed time

CRIS BONACCI is speaking from a phone box in Gallspatch, Austria. She sounds tired.

"I don't think the UK likes us very much any more. It depresses me sometimes when we're not taken seriously. Sure, of course I like drink, but I also like a to get up in the morning. I think our reputation has been a little exaggerated."

When Cris went home to Australia in the Summer, many believed that Girlschool had finally been laid to rest. Was it true that the one certifiably sane member of the band could take no more? The reply came in the shape of a UK release for 'Take A Bite' (see review, issue 208) and the word that Girlschool were back on the road.

"I hadn't been home for six years," Cris explains. "The album was taking ages to mix, but I'd recorded my parts and didn't see much point hanging around. My sister had got married and had a baby, and I wanted to see her."

Little Cris Bonacci plays guitar. For almost the first time ever, 'Take A Bite' boasts musicianship. It boasts a little style. It would be melodramatic to suggest that Cris' proficiency has rescued 'Take A Bite', but those reviews which noted her playing have been duly appreciated.

"Sure, yeah. I think that's brilliant," she enthuses. "I'm not really a Kelly Johnson clone at all! But we're a band and I really do think that everyone in this band is great at what they do. I'd hate to to be seen as a 'muso band' (!), but we can all play well. We're mates now, almost like sisters."

Her sisters are, of course; Kim McAuliffe, bassist Tracey Lamb and Denise Dufort on drums.

"We have our own style. That's why I feel we should be taken seriously at last."

KIM McAULIFFE is nearly 30 years old. In that time she's lived a little, ridden out the rough and the smooth with a cheeriness usually reserved for the righteous. To many she will remain an inspiration. To many Kim McAuliffe *is* Girlschool.

I wonder aloud if she ever got the feeling Girlschool had been abandoned.

"Yes, probably!" Kim chuckles. "But I don't feel the need for a knight in shining armour to rescue us. It's frustrating. I know the band could be so much bigger but people just imagine Girlschool getting drunk and falling over. We've changed. Honest! We're just itching to get out there and play."

Pic Ray Palmer

KIM McAULIFFE: "I know the band could be so much bigger than it is but people just imagine Girlschool getting drunk and falling over. We've changed. Honest!"

Which they are doing – for six weeks in Europe.

"The kids really like us out here," she says. "We got mobbed in Rome! We were doing this live TV show with Joe Cocker, and because it was live everybody knew we were at the studio. I don't really like being mobbed. It's nice to be appreciated though.

"I mean, I'm still a great fan of rock music. It's a dream come true for me to be able to open for Deep Purple in New York. That's the great thing about rock 'n' roll."

Would you like to be U2's Bono?

"Um, I'd like to be in his position. I find him a bit of a preacher, to be honest. I love The Edge though. I really love his playing and he's good looking. Their money would be pretty handy as well. Only trouble is I'd spend it on bats."

Sorry?

"Bats. I'm a member of the Bat Club. Did you know that out of 16 species of bats in England we're down to about eight? There's one bat flying around out there, the last of its kind. When he dies then we're down to seven. . . "

'TAKE A BITE' took a long time to deliver. Mainly because it was recorded on 'dead-time' at London's Red Wood studios by producer André Jacquemin. To save money they would lock out the dead shift in the middle of the night when the place was empty.

"Recording is always nerve-wracking for us and it just took longer than we all thought," admits Kim. "We also had an idea for a sleeve that didn't work out. It sounds stupid but we only had a week to get the sleeve together. It was all a bit rushed in the end."

The sleeve boasts an original interpretation by Brian Burrows (late of Spider), which Kim thinks it "great", although Cris is none too happy with the back-cover shots of the four girls.

"They even spelt my name wrong!" she sighs. "We got to the situation where we needed photographs of the band quickly and all we had were these snaps taken by the fans. So they had to do. I'm not that happy with them at all."

'Take A Bite' also boasts its fair share of guest musos including Pete Jupp and Merv Goldsworthy from FM, Lemmy on 'Head Over Heels', and even Enid Williams singing backing vocals on 'This Time'.

Enid quit Girlschool just weeks before they recorded their third album for the now-defunct Bronze label, 'Screaming Blue Murder'. Shortly after the fourth, Kelly Johnson also quit for Los Angeles. Were they missed?

"Not really," Kim says.

"And I don't mean that in a nasty way. I talk to Kelly whenever she calls – she's in America. There are no bad feelings. Kelly just wanted to go more commercial. Somebody's seen her new band out in the States and they're far more poppy than Girlschool. That's fine. She was always very talented."

Since those days, Girlschool have been moving naturally out of the brash clatter and into a more solid, space-brain stomp. It's a progression that hasn't always found favour with the UK critics, as some even on *Kerrang!* will testify. Kim McAuliffe is resigned to the fact.

"Sometimes the reviews hurt, if I'm being honest. I remember Derek Oliver's review from the Clarendon. That was pretty heavy, but all I can say is that you can't please all the people all the time. It was funny reading about someone who preferred the old material off 'Demolition' and 'Screaming. . . '. It was great at the time but listening to it now they sound a bit dated. The production was always a bit of a mess, really.

"We used to have huge arguments with Vic Maile. We're good friends now, but we could never understand what a producer was supposed to do. Maybe we should have listened.

"Noddy (Holder) and Jim (Lea) used to call us the 'Bash Street Kids'. Jim was brilliant. He could never stop laughing!"

There are stories that they used to lock you into the studio to stop you from getting drunk.

"Ha!" Kim chortles. "Maybe. That's another one that got a bit exaggerated. We used to turn up and if one of us wasn't needed they'd go down the pub until they were needed. By the time that

happened though, we'd just be reeling around the studio giggling. I'm surprised that album ('Play Dirty') was ever finished!"

"The reviews can be disheartening," adds Cris Bonacci. "But you have to shrug them off or else you'll go down. Obviously it would be great for the band to be accepted in terms of chart success, but all those other things are just as important. Sometimes we're embarrassing but it's getting less often."

Like when?

"Oh, I think for me it had to be the time when we supported Blue Öyster Cult. We were playing on stage and these three guys walked out onto the stage and stripped off completely! That was it for me. I just couldn't play a note at all. How can you?"

"We had to have a willy test with the road crew!" explodes Kim. "To find out who they were because they were all wearing hoods! That was funny.

"Another embarrassing moment was when we opened for Deep Purple and our amps blew up. That was funny as well."

IT SHOULD also come as no surprise to learn that Kim has momentarily teamed up with Beki Bond, formerly Bondage, and now a severe drinking partner, for a one-off single that started life in a bottle of beer. Utilising the talents of Motörhead's Philthy Animal, most of FM and Kim's beau, Nick Lashley, 'Drop 'Em Or Die' is a bit silly.

Pic Ray Palmer

CRIS BONACCI: "I really do think that everyone in this band is great at what they do . . . that's why I feel we should be taken seriously at last"

"We began life as the Virgin Sisters Wot Don't Drink Much," Kim explains. "Then we became the Bastard Sisters. I'm not too sure what we're called now! It sounds really good. Really punchy, heavy rock.

"Beki was going to get on stage with us at the Marquee and do it, but we found out she'd been banned! Every time she used to play there, there was a fight. So the Marquee won't let her. But she'll do all right.

"She lives in Clapham, near me, and we just sort of got together for a drink. You know how it is after a few!"

And despite the UK's overall lethargy, Girlschool are still very much in demand as a European crowd-puller. They have, however, lined up a series of dates for Christmas with Gary Glitter! Kim is prepared for the howls of derision that are bound to result in such an announcement.

"We got on really well when we recorded 'Do You Wanna Touch' with him," says Kim. He's doing his own shows for Christmas and suggested we join him. We're going to do our own set to open up, and then join him for his set. It'll be a real scream! But people in England are so serious about that kind of thing. They never see the funny side of it.

"It's a great way of playing the UK though, and I still really love the country. But getting gigs is desperate. We had to really push for the Marquee show. We can't have that bad a name."

She pauses for a second. "I dunno. Maybe we have!"

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'SILENT' IS GOLDEN

Well, not yet, but sales of 'Out Of The Silent Planet', the stunning debut by Texas-based trio KING'S X, are picking up. They've just been over to London to make their European live debut, after which JON HOTTEN spoke to the band and learned that they expected people to 'chuck the LP out of the window'

UNDER THE tough and distant sun of the first bright days of British Winter, Doug Pinnick leans against a brick wall as if it depends on his wiry frame to hold it up.

The mohawk hair and languid stance provoke pointed looks from the amazing amount of old ladies with shopping bags who seem to seek out and disrupt location photo-sessions.

A remarkably disgusting hairless pet dog runs up to Pinnick and tries to lick him. Its owner looks on in horror, obviously expecting him to start kicking it to death with his heavy boots.

Her horror turns quickly to bemusement as Doug pats the dog, says, "Excuse me Ma'am", and sees her through, smiling. Relieved, bursting to tell her story, the old dear bustles off home. Doug laughs.

The preceding night, with two guitars, five drums, four cymbals and two small amp stacks, King's X tore the Marquee apart. The floors sang, the walls screamed, the ceilings bled.

The three quiet men from Texas played, and together they sounded like a moving mountain, like a roaring dragon. Then, and on record, King's X conjure passion, send sweet soul and lace it with a beautiful brute force, render me fragile and then bring the hammer down. I've never quite seen the like.

And in the calm of the next morning, we sit together drinking tea, me and Doug, Ty Tabor and Jerry Gaskill. They are King's X, the overnight sensation who've been together for nine years; softly spoken, polite, eloquent and well-read. An enigma.

"I had a wonderful time last night," says Doug. "London is my favourite place! Sometimes I just didn't know what to say to the crowd, the way they were reacting. What do I say to these people? I wanted to take off my bracelets and give them out!"

"We didn't know what to expect," says Ty. "Certainly not what we got!

"I can't honestly say that for us it was a great show musically. It was probably on the lower side, towards a bad one. We didn't play too well, but the crowd response and their energy level more than made up for everything."

Pic Ray Palmer

KING'S X: "We just do what we do, and we're surprised at any success we get. It's a bonus"

"My voice went out in the second number," says Doug, "and that *never* happens to me like that. Here I am in London, and I can't sing! I was so frustrated . . ."

Then, with the possible exceptions of Ty and Jerry, he was the only person in the whole place who was. I explain to them that the Marquee gig isn't always like it was for King's X; packed and seething, every eye on Ty and Doug as they bobbed and spun, stroking the stage.

BUT THEN the band harbour a humble opinion of themselves and their achievements. Their debut album, 'Out Of The Silent Planet' has had superlatives hurled at it from every angle, had writers groping for the words to describe its power and vision, the breadth of its invention and its stunning execution.

In the end, you can't describe King's X. Just hear them, and you're either wired into it or you're not, simple as that. See if you can handle it . . .

"We wondered if it would be accepted at all," says Ty. "We were surprised when it got in the charts. They tell us it's currently selling better than it ever has, and that it's picking up, so that's fine by us! We just do what we do, and we're surprised at any success we get. It's a bonus."

"People tell us how original they think it is," says Doug, "but I guess we're too close to it to hear what everyone else does.

"I thought everyone would get bored with it, just chuck it out of the window or something. I loved it, but I didn't think it had what other people wanted to hear.

"I told many of my friends when they got the record to listen to it two or three times, and it'll probably grow on you."

"It's so against the rules," continues Ty. "I figured it would be just a select few people who'd open to something that wasn't calculated, that it may take time before it's liked."

As it is, King's X have a steadily growing following, with fans travelling from as far as Belfast and Leicester for the Marquee show. In the US, fans in New York and Los Angeles have picked up on the band, so too of course, have those in hometown Houston.

King's X can wait for it to happen for them. In nine years, they've travelled to every dirty bolthole the US can offer apprentice rock stars, played endless cover versions to barfuls of people who didn't care who they were.

Doug hails from Chicago, Jerry from New Jersey and Ty from Mississippi. They met in the college town of Springfield.

"That's where we formed," says Doug, "and we were really pushed because there were loads of bands there, and you had to be good to get recognised. You had to work at your art form.

"Then a man offered us money to move to Texas, and it was an easy choice because we were virtually starving!"

Manager Sam Taylor, and then Megaforce bosses Marsha and Johnny Z latched onto the band immediately – drawn in by the quality, the promise and songs lesser talents would, I've no doubt, kill for.

"WE WRITE just what's truly inside of us," says Jerry. "It's best for us not to explain what they're about. It takes the mystique away. People tell me what the songs mean to them, and it's completely different to what inspired us.

"I've seen movies that have affected me in a very wonderful way, but I don't know if the feelings I've got are the feeling the film-makers wanted me to have. You can see music like that."

By the time you read this, King's X will have returned to Houston to begin working on a new set of songs.

"I'm apprehensive and excited at the same time," says Doug. "I'm really looking forward to it, but I'm afraid, too. I think we all feel a tendency not to let go of the first album yet. We're ready for the next one, and no one has heard the first one!

"We haven't sat down to suss the new material out yet," he continues. "There's plenty of it, but we've got to tear it apart and build it back with all three of us involved. We never know what's going to happen until we all get together with Sam (who also produces the band)."

"I can tell you what it will be called, though," says Jerry. "It's titled 'Gretchen Goes To Nebraska'."

"There are going to be some ideas coming off of that," says Ty. "The character of Gretchen is a little girl, who could be the person who wrote all the songs on the first album. I think that's kind of the way she sees things.

"She's kind of got King's X in her head. In a weird, truthful way, I think all the new songs may be about her."

Jerry Gaskill, in his quiet way, seems to be the inspiration for King's X. He's written a short story about Gretchen, which may appear along with the next album.

"I find he's my main inspiration when I write lyrics," says Doug. "I find it very original and unique, and it's very inspiring."

"A lot of stuff Jerry has written lately affects me like CS Lewis does," says Ty. (Lewis is the renowned English author whose novel gave the band's first album its title and inspiration.)

King's X write and play music that comes from their hearts and souls, it's as unique and special as that.

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FORBID(den) TALES

Heavyweight five-piece FORBIDDEN are the latest act to emerge from the hotbed of Metal talent, the Bay Area. Judging by their debut LP, 'Forbidden Evil', they could yet be the greatest says DON KAYE, who reckons their early Priest influence is taking them in a strong and original direction

THE BAY Area. You've read about it constantly in these pages and others for years now. If you're involved in the Metal underground, even as just a tape trader, the Bay Area is revered throughout the world as the seat of Thrash Metal. It's looked upon with a kind of mystical awe, as if some giant, crackling force is at work there, spewing up good music at the drop of a (hi-) hat.

Fact is, the Bay Area, which includes San Francisco, Oakland and surrounding suburbs, has earned its mighty reputation. The likes of Metallica, Exodus, Death Angel, Testament and Vio-lence all originated or at least found their initial fame there, and 'Frisco in particular continues to deliver some of the most interesting demos around, by groups like Bacchus, Ulysses Siren, Tyrannicide and others.

If there is a problem with the Metal scene there, it may be this: the bands are so closely knit and everyone knows each other so well, influences and similarities are bound to rub off. Thus we have the 'Bay Area Sound', which most of you should be familiar with.

The main ingredient? That chugging, distinctive, bottom-heavy guitar style, or the CHUNKA-CHUNKA-CHUNKA sound as some refer to it, usually coupled with a snarling yet articulate vocalist and hyper-charged rhythmic thrusts. Of course, Metallica are the pioneers, and most of the other bands from the Area have copped it in some way, although the better ones naturally add their own ideas.

Unlike many of their Bay colleagues, Forbidden are not directly influenced by Metallica and Exodus, although there's certainly a dollop of that technique in what Forbidden do. Overall, they're going for a different sound that's more reminiscent of early Priest and Maiden, with somewhat more bite to it, leaving the group with a distinctly refreshing European flavour.

The proof is in the grooves, as they say, and Forbidden's debut LP on Combat/Under One Flag, 'Forbidden Evil' (which was the outfit's original monicker) is eight tracks' worth of why I think Russ Anderson (vocals), Matt Camacho (bass), Paul Bostaph (drums), Glenn Alvelais (guitar) and Craig LoCicero (ditto) are one of the brightest hopes out of the 'Frisco area, which despite all I've said has slumbered a bit in the past year, beginning to thrive only recently.

FORBIDDEN: "All five of us are ready to do anything for this band"

AFTER MANAGER Debbie Abono's special 'see the entire Bay Area in a day' tour, I was whisked to the group's rehearsal room, where they banged out some of the album cuts in tight, intense fashion before settling down over pizza and beer for some business.

Since Forbidden have focused and developed in the scene-by-the-Bay, we talked about fostering a following there.

"There's so many bands around the Bay Area now, and only so many good shows that roll in," says Russ, who looks like a Viking and sings with the same power. "There's a lot more competition now."

"There's also band loyalties," says Craig LoCicero. "A lot of people will go to see certain bands but won't go see others. They'll close their minds before they even see them."

"You've got to have good connections to play," adds bass player Matt. "That's why we're lucky to have Debbie as a manager, 'cause she knows everyone in town and is able to get us good support slots for big shows. You take a band like Hellhound (a promising act that recently broke up), they never did anything because they just couldn't break into the circuit around here."

Despite the problems getting gigs in the clubs and then occasionally meeting unreceptive audiences, the guys firmly assert that the bands and related people on the scene are a close-knit bunch.

"You can be in one day, and out the next," says Craig.

"It's really tight among the bands that have already made it," explains Russ. "The bigger bands, like Exodus, Testament and Death Angel, they're all real cool. They give you advice, help you out a lot. Death Angel have helped us so much. But in the clubs, there's still competition among the bands who aren't signed yet. They're looking for a break and it gets very cut-throat.

"Sometimes they love you and hate you around here," pipes up Paul Bostaph. "It's like they'll resent you if you're too good. Like, I get the impression that, since we're not a real Thrash/Death band, and not typical, some people don't like us as much . . ."

CASE IN point could be the band's singer, red-haired Russ. Unlike many Thrash bands, Forbidden employ a warbler who can actually hit notes, has some range, and is not growling from the back of his throat all the time. His siren-like vocals have a venomous edge that provide the balls, but he's been a point of controversy.

"A large part of our success in getting our own style is due to Russ," says Paul. "We are all influenced by bands like Priest, bands who always had good singers. Russ can sing with that rough voice when he needs to, but he also carries the melodies, so we can go in any direction we want to."

"We've had people saying he's too good," smirks Craig.

This adds up to a band which is a distinct anomaly on the 'Friscan scene.

"I hate to say it," continues Craig, "but I don't think the Bay Area is gonna be our biggest market. It might be, it might not be, but once people hear the album, it's gonna be a complete turnaround."

Well, I'll reiterate that 'Forbidden Evil' doesn't sound like your typical Bay Area Thrash album (if there really is such a thing), and all five guys seem confident – hopefully not overconfident – about its prospects. But they also realise that they're a young act, having been around in one form or another for two-and-a-half years, and they candidly admit that they're not, as a team, as smooth as they'd like to be.

"We're still growing," says Craig. "We know we don't have enough road experience yet. And it's been written that we need polish. It's a fair criticism. But we're a lot better live now than we used to be, we've learned a lot, and we've still got a way to go."

"Like our live show," says Paul. "We don't just want to be a bunch of guys going up onstage and jamming on some songs. We want to involve some theatrics in our show, maybe some choreography, just like the bands that we grew up liking. I always thought stuff like that was cool when it was done right. We want our fans to walk away thinking they saw a show, a whole package, not just guys playing.

"There are some bands who do that today, but we're talking about putting all our personalities together as one and taking all our energy and focusing in one direction. Instead of five guys off on their own trips, we'll have more power if we all concentrate on the same thing. It just comes with getting to know each other better."

Originality? Individuality? Key words in the Forbidden vocabulary, words to be treasured. They're aiming for it in every aspect of their career, from the live show to the music to even the name. That's why they want to do something different, performance-wise, from the usual 'heads-down, see you at the end' bash, that's why they work painstakingly at writing and arranging their songs, and that's why they've even changed their name, dropping 'Evil' off the end.

KONTINUEZ OVER

FORBID

FROM PREVIOUZ PAGE

"We just didn't want people to get the wrong impression of what this band is about," offers Craig. "Forbidden Evil is a cool name, that's why we kept it as the album title, but the word 'evil' has such a connotation that people would naturally assume we were a clichéd Satanic band. And 'Forbidden' by itself, it's powerful, yet it's also mysterious. What is it that's forbidden? There's a lot of meaning behind that word."

THE NAME has been in existence for a few years, ever since Russ Anderson arrived in the Bay Area from LA, looking for a gig.

"It all started with an ad," he remembers. "I heard about this band, and went down to hang out with 'em. At the time, it was Craig and Rob Flynn (who went on to Vio-lence) and a bass player named Leroy Mendez. I told them I was a singer, and things took off from there."

The rhythm section of Matt and Paul are the most recent recruits to the line-up, with Paul actually replacing his cousin behind the kit!

"I used to go to every show this band did, to help my cousin out. I used to show him how to do stuff. I guess what happened was that the band actually thought I was better than him, so they asked me to join . . ."

"Yeah, it was real cut-throat," laughs Craig. "But it took the drummer three weeks to learn one song, and we had to move faster than that . . ."

"It was really weird," says Paul, who is obviously uncomfortable talking about the situation. "My cousin and I were like best friends before this, so it was a tough decision to make. But I had to say to myself, did I want to be a professional drummer? It was really difficult and we've never been on the same terms since."

The line-up finally gelled with the arrival of the silent Glenn Alvelais, an introspective axepert who replaced Flynn.

"We came to a point where we said, 'What do we wanna do?' And it was clear that our influences were leaning in one direction, while Rob's were leaning toward another. He wanted to go for the real Hardcore Thrash style, so he left and did what he wanted with Vio-lence," says Craig.

Glenn heard from a friend that the band needed a guitar player.

"I wasn't sure if I wanted to join," he says quietly, "because I was into totally different shit than these guys. I was into Van Halen, Dokken, stuff like that."

"Yeah, I thought of him as a poser," smirks Craig. "Then one day he called me out of the blue. I was really unsure about the whole thing, but when Glenn came down we knew he was good.

"But we were worried about the way he looked!"

"We'd call him up before a show and ask him if he was putting his hair up," says Russ. "And he always said he was, but he always showed up with it down!"

Similar to most 'Frisco bands, Forbidden hit the boards as they are, in T-shirts, jeans, or whatever they're wearing at the moment.

AT THE present moment, Forbidden are waiting on the release of their album, which should be in the shops just about the time you're reading this. The record contains some favourites from their demo (for those who have it) like 'Chalice Of Blood' and 'Follow Me', as well as newer, more progressive material like the excellent 'Through Eyes Of Glass' and 'Off The Edge'; the latter reminds me of Vio-lence in some ways.

"It's a raw album," says Craig. "We went in to do it literally the day after we got signed to Combat. We'd been talking to several labels, but liked Combat's deal the best, and by the time we signed, we just wanted to get in and get to work."

"Looking back, that probably wasn't the smartest thing to do," ponders Paul. "We had to get a lot of shit together in the studio. But I'm pleased with the way the album sounds. We shouldn't ever get too polished."

Now that the album is out, the band are anxiously chomping at the bit and awaiting their chance to hit the road. They've already appeared in Philadelphia at Combat's 'Ultimate Revenge Part Two' blowout, along with Dark Angel, Death, Raven and Faith Or Fear, but aside from that they have yet to play more than 300 miles from home.

"We can't wait to get out there, man," sighs Matt. "It's what we've been working for the past two years. Emotionally, we're ready as we'll ever be to go on the road."

"We know it'll be hard, though," says Paul. "Debbie's told us about it, and so have Vio-lence and Death Angel. We know the road is hell, especially when you're starting out. But we're prepared. All five of us are ready to do anything for this band."

Just by talking to them, you can sense the commitment. This is a young band, but they know what they want. And they don't want to remain a Bay Area club band.

"We're in this for the longevity," says Craig. "If we can last 10, 15 years like Priest and Maiden, then we'll have achieved what we want."

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■ **JEKYLL** ARE a new Birmingham band formed by three ex-**Mistress** members, **Steve Makin** (guitar), **AB** (keyboards) and **Max** (drums), along with former **Teacher** bassist **Rowell** and ex-**Gladiator** vocalist **Phil Fox.** They'll record a demo soon, and anyone who wishes to receive a monthly newsletter should write to Jekyll, c/o Susie Makin, 73 Waterside, Wheeleys Lane, Birmingham B15 2DW.

LIVERPOOL BASED melodic rock band **Stadium** have added keyboard player **Alan Brown** to the line-up, and make their London debut at Kensington Fox Tavern November 17.

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DUMPY DUNNELL is currently on tour 'exposing' a new temporary line-up, featuring **Andy Smith** (drums), **Mick Grafton** (guitar) and **Robin Bass** (bass). You can see them at the remaining dates: Woolwich Tramshed November 17, London Imperial College 18, Nutley Shelley Arms 19, Aberdeen Venue 24, Glasgow Barrowlands 25, Edinburgh Venue 26, Cardiff University December 1, Tonbridge Angel 2, Leeds Duchess 3, Reading After Dark 9, Manchester UMIST 10, Oxford Dolly 12 and 13, Buckley Tivoli 15, Coventry General Wolfe 16, Birkenhead Stairways 17, Leicester Sector 5 22, London Marquee 23, Aylesbury Civic Centre 30.

TOKYO, DESPITE bassist **Stephan James'** broken leg, play the following shows: Liverpool Milos November 17, Cardiff Bogeys 26, Llanharan Rugby Club 27, Oxford Dolly 28.

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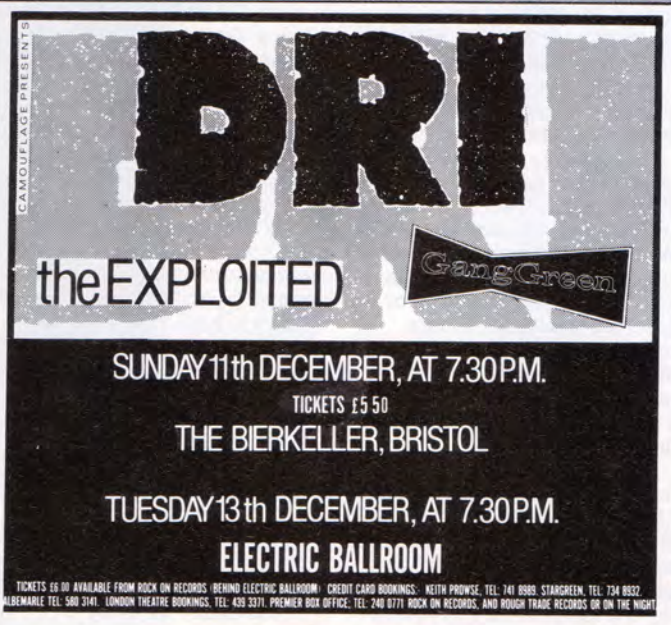

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No 111 AC/DC cover plus Dave Lee Roth/Marillion/ZZ Top

No 112 Ratt cover plus Kiss/Raven/Phil Lynott/BOC/Readers Poll Results

No 113 Mötley Crüe cover plus Iron Maiden/Ratt/Fastway/Pallas/AC/DC/Ozzy

No 114 Ozzy cover plus PIL/John Waite/Gary Moore/Eric Martin/Black Sabbath

No 115 Black Sabbath cover plus Accept/Celtic Frost/Charlie Sexton/Twisted Sister

No 116 Dokken cover with FREE patch plus Keel/Zeno/AC/DC/Mr Mister/White Lion

No 117 Accept cover plus Jeff Beck/Castle Blak/Baby Tuckoo/Wendy O. Williams

No 118 Hear 'n Aid cartoon cover plus Keel/GTR/Rosy Vista/Ted Nugent

No 119 Dio cover plus Dire Straits/Strangeways/Aerosmith/Bon Jovi/Chariot

No 120 Metallica cover plus UFO/Journey/Anthrax/Motörhead/Quiet Riot

No 121 Poison Dollys cover plus Krokus/King Kobra/Celtic Frost/Legs Diamond

No 122 Queensrÿche cover plus Saxon/Poison/Anthrax/38 Special/Black Sabbath

No 123 Marillion cover plus Loudness/Def Leppard/Gary Moore/Magnum/Fate

No 124 Zodiac Mindwarp cover plus GTR/Craaft/Ian Gillan/Judas Priest.

No 125 Dave Lee Roth cover plus ELP/Marillion/Loudness/Zodiac/Mindwarp.

No 126 Ozzy Osbourne cover plus Def Leppard/Scorpions/Donington preview.

No 127 Run DMC/Aerosmith cover plus Meat Loaf/Van Halen/Cinderella.

No 128 Bon Jovi cover plus Warlock/It Bites/Scorpions/Motörhead/Def Leppard.

No 129 Anthrax cover plus FM/Sword/Quiet Riot/Bon Jovi/Iron Maiden.

No 130 Iron Maiden cover plus FREE Stikka Book and full colour Stikkas

No 132 WASP cover plus Bon Jovi/Iron Maiden/Saxon/ZZ Top/Girlschool

No 133 Alice Cooper cover John Parr/Motörhead/Bad Company/Georgia Satellites

No 134 Europe cover plus Slayer/Waysted/Iron Maiden/Nuclear Assault

No 135 Metallica Japanese tour new line-up exclusive cover plus Status Quo/Gary Moore

No 136 Klass Of '87 cover plus Boston/Billy Squier/Beki Bondage/Waysted

No 137 Deep Purple cover plus Kiss/Boston/Venom/Vow Wow/Scorpions

No 138 Marillion cover plus Tesla/Slayer/Victory/Celtic Frost/Queensrÿche

No 139 Baby Tuckoo/Chrome Molly cover plus Manowar/Helloween/White Tiger

No 140 Iron Maiden cover plus Sabbat/Survivor/Meat Loaf/Helloween

No 142 Anthrax cover plus Iron Maiden poster/Europe/Meat Loaf/Megadeth/Purple

No 143 David Coverdale cover plus FREE Shy Single/U2/Slayer/Magnum/Priest

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No 146 Ace Frehley cover plus TigerTailz/Waysted/Mötley Crüe/Slayer

No 147 Mötley Crüe cover plus Raven/Girlschool/Helloween/Priest

No 148 Guns n' Roses cover plus Faster Pussycat/Celtic Frost/Sacrilege/Stryper

No 149 Sammy Hagar cover plus TNT/Heart/Poison/Stryper/Manowar

No 150 Def Leppard cover plus Little Steven/Patty Smyth/Running Wild

No 152 Dio cover plus Ozzy Osbourne/Bon Jovi/Aerosmith/Mötley Crüe

No 154 W.A.S.P. cover plus full colour Donington report.

No 155 Kiss cover plus Motörhead/Twisted Sister/W.A.S.P.

No 158 Rush cover plus Ritchie Blackmore/Tesla/Railway/Onslaught

No 159 Alice Cooper cover plus Anthrax/Warlock/Loverboy/Ramones/Aerosmith

No 160 Zodiac Mindwarp cover plus Gene Simmons/Sword/Great White/Little Angels

No 161 Great White cover plus Helloween/Marillion/Pink Floyd/Venom/Bryan Adams

No 162 Def Leppard cover plus Anthrax/Skynyrd/Mammoth/Vow Wow/Mama's Boys

No 163 Black Sabbath cover plus Yes/Zeno/Marillion/Death Angel/Gang Green

No 164 Foreigner cover plus Saga/Heart/Metallica/Alice/King Diamond/Mama's Boys

No 165 The Cult cover plus UDO/Aerosmith/Tigertailz/Roger Waters/Exodus

No 166 Megadeth cover plus Helix/Dokken/The Grip/Alice Cooper/King Diamond

No 167 White Lion cover plus Gypsy Queen/Ace Frehley/Jon Butcher/Agnostic Front

No 168 Xmas biggie! Whitesnake cover plus Dio/Megadeth/Anthrax/Def Leppard/Sabbat

No 169 AC/DC cover plus Virus/Over Kill/Leatherwolf/Great White/Cro-Mags/Intrinsic

No 170 Mötley Crüe cover plus Anthrax/Whitesnake/Scorpions/Plant/Motörhead

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Extra Kerrang! No 5 featuring featuring Madam X/Whitesnake/Free/Triumph

Extra Kerrang! No 7 featuring Black Oak Arkansas/Gary Glitter/Bon Jovi/Scorpions

Mega Metal No 4 featuring Warlock/Anthrax/Exodus/Raven/Megadeth/Raven

Mega Metal No 6 featuring Helloween/Megadeth/Metal Church/Dawn Crosby

Mega Metal No 7 featuring Thrash Metal's New Wave/Satan/King Diamond/Nuclear Assault

Mega Metal No 8 featuring Celtic Frost/Exodus/Metallica/MOD/Onslaught/DRI/Holy Terror

Kerrang! Kontaktz No 1 – debut edition of the magazine written *by* rock fans, *for* rock fans!

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DEATHVINE

The column that's so mind-mashingly heavy you need to go weight training just to turn the page

SNYPER: Bay boys of an Anthrax persuasion

■ NEWS, NEWS, news, some of it good, some of it bad. Hot on the heels of parting with Combat Records, **Heathen** have also parted with singer **Dave Godfrey**. Dave of course sang on the band's demo and their '**Breaking The Silence**' LP, but the group are apparently looking for someone with 'more power'. Rumour has it that ex-**Metal Church** throat **Dave Wayne** is already unhappy with **Intrinsic** and may be looking to join, but nothing definite has been said. The band are holding auditions now.

Speaking of Combat, the 'Vine understands that the **Crumbsuckers** may be off the label as well. No official announcement has been made but an *extremely* reliable source tells us that the Crumbs are looking for a new deal.

Meanwhile, the Combat/Relativity company has formed a new label called In-Effect Records, a 'street music' label that will focus on Hardcore but will also explore the areas of ska, rap and funk. Sounds interesting. The first release will be '**Agnostic Front – Live At CBGB**' in January.

■ MILWAUKEE GROUP **Realm** have finished work on their debut LP, titled '**Endless War**', which will be issued on November 15 through Roadrunner Records. The full track listing is:

Side One: '**Endless War**', '**Slay The Oppressor**', '**Eminence**', '**Fate's Wind**', '**Root Of Evil**'.

Side Two: '**Eleanor Rigby**', '**This House Is Burning**', '**Second Coming**', '**All Heads Will Turn To The Hunt**', '**Mang**' and '**Poisoned Minds**'.

The CD will include a bonus track, *viz* '**Theseus And The Minotaur**'.

■ ALSO ON the Roadrunner front, **Toxik** have added rhythm guitarist **John Donnely** to the line-up, and the group are currently preparing material for their second album to be recorded at Morrisound Studio in Florida during December.

Songs to appear include: '**Thought In The Box**', '**Spontaneous**', '**Black And White**', '**Technical Arrogance**', '**In God We've Trusted**' and '**Machine Dream**'.

And finally, the same label has signed Vancouver act **Annihilator** after much speculation about the stability of the band and numerous other offers. The group, led by guitarist **Jeff Waters**, is now a full five-piece and are working on a March release for their debut album.

■ ANOTHER LABEL is throwing its hat into the Metal ring by forming a custom Metal division. Three Cherries Records, a 'major indie' that's the home of singer **Lena Horne**, has announced the formation of Mean Machine Records, a new label looking for Metal acts preferably in the Thrash/Death/Power vein. Their first two products will be US releases of the debut albums from **Not Fragile** and **Hydra Vein**, but the label is now signing bands directly. So send your demo package to: **Mean Machine Records, 276 5th Avenue, Suite 603, New York, NY 10001, USA.**

■ NOT CONTENT with any label, Bay Area act **Sadus** are releasing their first album on their own Sadus Records. The track listing is as follows:

Side One: '**Certain Death**', '**Undead**', '**Sadus Attack**', '**Torture**', '**And Then You Die**'.

Side Two: '**Hands Of Fate**', '**Twisted Face**', '**Fight Or Die**' and '**Illusions**'.

The LP will be released this month. For info, write to: Sadus, c/o **Darren Travis, 517 Kean Avenue, Antioch, CA 94509, USA.**

Fellow Bay Area Crossover gang **Attitude** are also releasing a new record. Called '**To Whom It May Concern**', it'll be available in both 7" and 12" versions. The 7" format will be a limited edition, coloured vinyl pressing of only 1,000 copies, and the EP will be out in November.

■ WHILE WE'RE in the Bay Area, we might as well start this week's round of demo reviews with two acts from that hallowed scene. First, and clearly best, are **Snyper**, whose first tape we reviewed here some time back and whose new one, '**The Filth Patrol**', is also worthy of praise – although with some reservations.

The vocals are polished and strong, the guitars heavy, and the harmony leads excellent. The problem is, these guys come a little too close to being an exact clone of **Anthrax** in some spots, particularly on '**Stand Alone**' and '**The Wicked**'. Still, this is a 'hella' good tape, well worth getting. It's $5 (US) and $7 (world – a little steep?) to: Snyper, **c/o Filth Productions, PO Box 21136, Oakland, CA 94620, USA.**

■ ALSO FROM the Bay Area are **Epidemic** (no relation to the UK band), who need more work. Their five-song tape has a fair production, but unfortunately their riffs aren't very inventive and the group don't seem seriously into what they're doing at all times.

'**Fueling The Fire**' is the best track and showcases a slower side to the group, which they should explore. The tape costs $3.50 (USA), $4.50 (world) from: Epidemic, **c/o Eric Moggridge, 981 Lincoln Avenue, Palo Alto, CA 94301, USA.**

■ GOT SOME British guys in the stack this week, as always, and the one that surprised me was the two-song demo from Hull's **Re-Animator**. A good production helps out the songs, which are well-paced and strongly arranged, indicating that these lads have a firm handle on the songwriting. It's heavy Speed Metal with a **Testament** twinge, and the group are currently looking for a singer. So for info on that or the tape, write to: Re-Animator, **c/o 'Bangers 'N' Mosh', 7 Lynwood Avenue, Anlaby, Hull HU10 7DP.**

Less interesting are **Legion Of Parasites**, who also boast pretty good production and low, heavy guitar tones, but the songs on this cassette vary little from each other, all the same speed with the same vocal lines, delivered in almost Hardcore fashion.

■ SINCE THE first four demos have been reviewed in pairs, let's keep it that way. Two from Sweden are next, one being a new band, the other some old friends. **Virgin Sin** are the rookie act, and they show it. While they make good use of some off-time rhythms, the riffing is unoriginal, the death-rattle vocals unconvincing, and overall the songs just don't flow smoothly through their changes. This could be any baby Death Metal outfit. For info write: Virgin Sin, **c/o Lundberg Palmgatan, 19 6 214 34, Malmo, Sweden.**

Also derivative but far more enjoyable are our pals **Gung-Ho**, returning with their third demo, '**Death For Sale**'. This follows in the tradition of the first two, being **Slayer**esque rifferama that's well-played with good controlled use of speed, but the tape is the best-produced so far from this bunch. It's basically Germanic Death Metal, but catchier than most and occasionally more melodic. For info, write: Gung-Ho, **c/o P Sorensen, Karlbergsgard 1, S-791 33, Falun, Sweden.**

■ THE NEXT pair go together not geographically (although they're both American) but in terms of what they're trying to do. **Innocent Ones** and **Kinetic Dissent** are attempting a kind of progressive Thrash, and both succeed although in different ways. Innocent Ones, from Tennessee, are not really a Thrash unit, as you can tell by the tape's **Maiden**ish intro. No, these folks blend very melodic vocals, almost mainstream hooks, and some very odd arrangements and instrumental passages into a unique sound that doesn't remind me of anyone offhand.

I'd like to hear some heavier stuff (which they say they have), but if you're not strictly into Thrash, you may find this intriguing. Oh, yeah, the drumming's a bit sloppy. The tape costs $7 (too high perhaps, guys?) from: Innocent Ones, **c/o Wayne Marcum, 127 Indian Lane, Oak Ridge, TN 37830, USA.**

Kinetic Dissent are solidly in a Thrash vein, and utilise some complex rhythm patterns and extremely intricate riffs to expand on the basic format. They kind of sound like a more experimental **Hallow's Eve**, with a trebly production, but what carries the group is their incredibly hyper, frenetic style of playing, which turns the intensity up tenfold. The tape is $5 plus $1 (US) or $2 (world) for postage to: KD, **c/o Steve Danyo, PO Box 224, Avondale Estates, Georgia 30002-0224, USA.**

■ THAT'S IT for this Deathvine. Send demos/photos/vinyl/letters to: **Deathvine, c/o Don Kaye, 261-D Signs Road, Staten Island, NY 10314, USA.**

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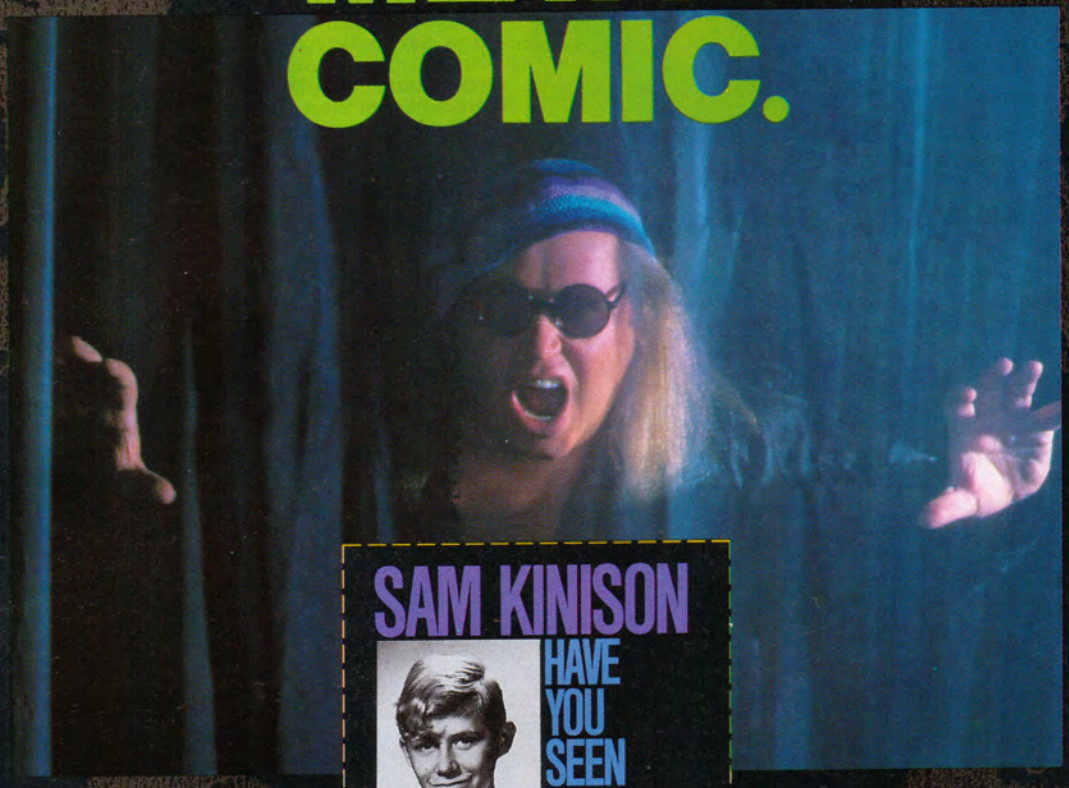

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THE STRAT is a masterpiece of guitar design. Countless thousands of players will attest to that, and the Strat – together with its many, many clones and near-copies – remains today's most popular choice of instrument.

Recognising, though, that its three single coil pickups may not always provide the clout you need, the market has been dishing out – for some years now – the alternatives of the so-termed Super Strat with its bridge humbucker, replacement hot pickups (both active and passive), and various circuit mods to beef up the guitar's sound repertoire.

The latest in the last category to come along is the Sonic Ranger from Holland.

Intended primarily to work with conventional high-impedance Strat-style single coil pickups (although it can also be used with some humbuckers), the Sonic Ranger is a 9V battery powered active conversion kit comprising a tiny pre-amp prewired to a multi-position 'character' switch, and a replacement jack socket – all ready for wiring into your guitar.

The manual – complete with wiring diagrams – suggests quick and easy installation for anyone handy with a soldering iron, but those unsure of their own competency should make use of a friendly repairman.

Physically, the pre-amp sits inside the guitar's control cavity underneath the scratchplate, the character switch replaces one of the existing tone pots (the other being rewired as a master tone), and the battery, well . . . the battery lives wherever you can find room for it.

On our sample, fitted to an Epiphone Strat copy, it sat behind the tremolo block thus interfering with downward whammying. The manual, however, suggests that one spring could be removed (involving resetting the trem, of course) and the battery located in its place. Easy for battery replacement – but if messing about with the trem isn't practicable, the alternative would be to rout out some extra wood underneath the scratchplate, and stick the battery there.

Whichever, the essence of Sonic Ranger is the five-position character switch. This allows you to dial up different peak

frequencies – rather like boosting individual bands on a graphic equaliser – to produce either extra thick or ultra bright sounds.

THE LAST three positions, peaking respectively around 3K, 2K and 1K, emphasise the pickups' low-treble or mid-range response so are the bizzo for overdriving FX; position two is similar to a non-doctored Strat but much more ballsy; whilst position one carries the instrument to new heights of brightness – up around 10K, in fact.

The master tone control is wired in such a way that it rolls off whichever frequency has been selected on the character switch.

As if increasing, at a stroke, a Strat's sound permutations from five to 25 (the five-way pickup selector continues to work in the normal way) isn't enough, the Sonic Ranger can be wired in various ways to extend the guitar's capabilities even further. On our sample, for example, a couple of mini toggle switches (optional but inexpensive extras) had been fitted.

One – a two-way – switched the Sonic Ranger on and off so you can still retain the conventional passive Strat sounds; the other provided three levels of output boost – loud, louder and *gor blimey*! A quick piece of arithmetic, therefore, coughs up no less than 75 switchable active settings at your disposal, quite apart from all those additional subtleties available using the tone roll-off.

This, of course, is oodles more than you'll ever need but it does serve to highlight the incredible versatility of Sonic Ranger. In fact so impressive is the Sonic Ranger's repertoire that I can't see anyone, once they've installed it, wanting to revert to the (by comparison, dead weedy) passive sounds ever again.

Incidentally, for those who will want to stick with the basic conversion, I should point out that the revised jack socket acts as a circuit on/off switch when the lead is plugged in and out, and, before installation, you can pre-select any one of three levels of pre-amp boost.

Sonic Ranger comes recommended without reservation. In its basic form it leaves the Strat's simple control layout unaffected; at worst you'll only have a couple of extra toggle switches to get to grips with.

In either case, your guitar will have been given a new lease of life at the kind of price which makes a decent set of replacement active pickups look like a stitch-up.

More info from: *Musimex Ltd, 46A Marlborough Road, London N22 4NN. Tel: 01-888 6060.*

TROUBLE SHOOTING AND TUITION VIDEOS

■ Mail order video specialists **Guitar Player** of Rochdale are now stocking a range of guitar videos from **Sound Connection** and **REH Publications**.

Of particular interest in the Sound Connection catalogue is 'Trouble-Shooting', a video for musicians plagued by rogue buzzes, hums, poor intonation and instruments that refuse to stay in tune. This crash course repair guide deals with the problems commonly encountered on guitars, basses and amplifiers, and is said to be reasonably priced to become an indispensable aid to keeping your gear in good shape.

On offer from REH are video tuition courses including Robben Ford's 'Playin' The Blues', Prolicks six-pack cassette tutorials on hard rock techniques, cassette/book lessons in the Hotline series, and ProTalk personal interview tapes.

The last, dealt with using an analyst's couch approach, reveal those innermost secrets of the likes of **Lee Rittenour, Steve Lukather, Viv Campbell, CC DeVille** and **Steve Lynch**.

More info from: *Guitar Player, 22/24 St Mary's Gate, Rochdale, Lancs OL6 1DZ. Tel: (0706) 524483/5.*

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WEDNESDAY 16

BIRMINGHAM Edwards No 8 (021 643 5835) **Iceage**
GLASGOW Venue **Lisa Dominique**
LEAMINGTON SPA Buddies **Venus Love Boys**
LEEDS Duchess Of York (0532 453929) **Silverwing/Tattooed Love Boys**
LONDON Camden Electric Ballroom **Dave Brock And The Agents Of Chaos**
MILTON KEYNES Woughton Centre (0908 660392) **Chrome Molly**
NOTTINGHAM Rock City (0602 412544) **Yngwie J Malmsteen's Rising Force/Quireboys**
SHEFFIELD Locarno **Pendragon**
STOKE North Stafford Polytechnic **Ghost Dance**
WORTHING Thieves Kitchen **After All**

THURSDAY 17

ABERDEEN Venue (0224 22255) **Lisa Dominique/Fox**
BIRMINGHAM Edwards No 8 (021 643 5835) **Black Rose/Stranded**
BIRMINGHAM Junction 10 **Wrathchild/Rag Dolls**
BUCKLEY Tivoli **Candlemass**
CHATHAM St George's Hotel **Dresden Style**
CHELTENHAM The Pitz **Bardiche**
EDINBURGH Playhouse (031 557 2590) **David Lee Roth**
LEEDS Duchess Of York (0532 453929) **Iceage**
LEICESTER De Montfort Hall (0533 544444) **Cinderella/Little Angels**
LEICESTER Sector 5 (0533 701742) **Macc Lads**
LIVERPOOL University (051 709 4744) **Ghost Dance**
LONDON Astoria **Sigue Sigue Sputnik/Last Of The Teenage Idols**
LONDON Fox Tavern, West Kensington (01 603 7706) **April 16th/Stadium**
LONDON Kings Head, Fulham (01 736 1413) **Bajjon**
LONDON LMS Hendon **Jaguar Smile**
LONDON Tramshed, Woolwich (01 317 1495) **DRN**
MANCHESTER Apollo (061 273 3775) **Yngwie J Malmsteen's Rising Force/Quireboys**
SWANSEA Coach House **Diamond Lady**
TELFORD Pisces (0952 596514) **Red Jasper**
WALSALL Junction 10 **Wrathchild/Rag Dolls**

FRIDAY 18

ACREFAIR The Eagles **Power Point**
AYR Pavilion (0292 265489) **Lisa Dominique**
BARNSLEY Toby Jug **Rich Rags**
BIRMINGHAM Edwards No 8 (021 643 5835) **Beki And The Bombshells/Cincinatti**
BIRMINGHAM University (021 414 6460) **Cerebral Fix/Asylum**
BRADFORD Queen's Hall **Candlemass/Dirty Tryx**
BRISTOL Crown **Diamond Lady**
CARDIFF Bogeys (0222 226168) **Thundering Hearts**
CARDIFF Venue (0222 345539) **Chrome Molly**
DUDLEY JB's (0384 53597) **Hunters Club**
EDINBURGH Playhouse (031 557 2590) **David Lee Roth**
GILLINGHAM Southern Belle (0634 50942) **Parisienne Blonde**
GLASGOW Rooftops **Ghost Dance**
HASTINGS Carlisle (0424 420193) **F Bombz**
HUDDERSFIELD Bogeys (0484 24200) **Artisan**
LIVERPOOL Planet X (051 236 1714) **Iceage**
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LONDON Marquee (01 437 6603) **Belladonna/Larrikin**
LONDON Royal Standard, Walthamstow (01 527 1966) **Tattooed Love Boys /Stranger**
LONDON Sir George Robey, Finsbury Park (01 263 4581) **Myriad Life Forms/Blue Rhythm Methodists/Polite Society/Edgard**
LONDON Stick Of Rock, Bethnal Green (01 739 6068) **Cloven Hoof**
NEWCASTLE UPON TYNE Mayfair (091 232 3109) **Cinderella/Little Angels**
NEWPORT Centre (0633 59676) **Iron Maiden/Killer Dwarfs**
REDDITCH Montville Hotel **Goats Don't Shave**
RUNCORN Grangeway Centre **Engine**
STOKE ON TRENT Borough **Legend**
STOKE ON TRENT Zoo **Black Rose**
WOLVERHAMPTON Polytechnic **Quireboys/Brooklyn Dogs**

SATURDAY 19

BIRKENHEAD Stairways (051 647 6544) **Candlemass**
BISHOP CANNING Crown **Bardiche**
BOLTON Royal Hotel, Farnworth **Kudas**
BRADFORD Queen's Hall (0274 392712) **Lisa Dominique**
BRADFORD Royal Standard **Silent Force**
CARDIFF Bogeys (0222 226168) **Engine**
CARDIFF St David's Hall (0222 371236) **Yngwie J Malmsteen's Rising Force/Quireboys**
CARDIFF Venue (0222 345539) **Samson/Thundering Hearts**
DUDLEY Crown **Gamut**
EDINBURGH Playhouse (031 557 2590) **Cinderella/Little Angels**
EDINBURGH Venue (031 557 3073) **Trixx/Iceage**
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LANGLEY MILL Midland **Persia**
LONDON Marquee (01 437 6603) **Pendragon**
LONDON Stick Of Rock, Bethnal Green (01 739 6068) **Bajjon**
NUTLEY Shelley Arms **DRN**
PRESTON Lancashire Polytechnic **Ghost Dance**
SUTTON IN ASHFIELD Golden Diamond **Wrathchild/Black Rose**
WALSALL Junction 10 **Hunters Club**
WOLVERHAMPTON Wulfrum Hall **True Grit/Goats Don't Shave**

SUNDAY 20

BIRMINGHAM Edwards No 8 (021 643 5835) **Jadis/Requiem**
BIRMINGHAM Powerhouse (021 643 4715) **Cinderella/Little Angels**
BRISTOL Colston Hall **'Night Of The Guitar' tour**
COVENTRY Polytechnic (0203 221167) **Hunters Club**
EDINBURGH Playhouse (031 557 2590) **Iron Maiden/Killer Dwarfs**
LONDON Dominion Theatre (01 580 8845) **Yngwie J Malmsteen's Rising Force/Kix**
LONDON Town And Country Club, Kentish Town (01 284 0303) **Richard Thompson**
NORTHFLEET Red Lion **The Law**
OXFORD Dolly **Arbitrator**
SHEFFIELD University (0742 753300) **Ghost Dance**

MONDAY 21

BARNSLEY Toby Jug **Engine**
BIRMINGHAM Edwards No 8 (021 643 5835) **The Grind**
BIRMINGHAM Hummingbird (021 236 4326) **Jimmy Page/Dare**
BIRMINGHAM Kaleidoscope (021 643 7019) **Hunters Club**
BRADFORD St George's Hall **'Night Of The Guitar' tour**
BRISTOL Bierkeller (0272 268514) **Iceage/Purgatory**
CAMBRIDGE Corn Exchange (0223 358977) **Yngwie J Malmsteen's Rising Force/Quireboys**
EDINBURGH Playhouse (031 557 2590) **Iron Maiden/Killer Dwarfs**
HULL Sherlock Holmes (0482 228436) **Artisan**
LEEDS Warehouse (0532 430432) **Chrome Molly/Nousommes**
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Friday Night's All Right...

. . . for listening to the Friday Rock Show. The programme – launched by TOMMY VANCE and his producer Tony Wilson – is currently celebrating its 10th anniversary. CHRIS WATTS spoke to Thomas The Vance at Broadcasting House and discovered that even after a decade on the airwaves, the BBC's night janitor has still not heard of him

HE WEARS the freebie Kingdom Come shirt and puffs on a stovepipe cigar. The office is cramped and not as grand as I'd expected. In the studio next door Richard Skinner is preparing his show. I recognise Skinner, he's famous. But the night janitor at BBC Radio One has never heard of Thomas Vance.

There are no screaming girls for the man who arrives early on Friday evening in a gauche baseball jacket. High on the third floor, he sits in an office knee-deep in copies of the Dare album and tries hard to dilute the aura of Johnny Disc-Jockey.

"Essentially, I'm a bit of a rebel. I've never grown up. I'm just a very old teenager!

"The reality is that I'm not an expert in Heavy Metal, I'm not an expert in rock, pop, anything. I am somebody who's worked for over 25 years in radio, and I'm a disc-jockey. That's what I was trained to do."

Tommy Vance is probably, oh, older than you. In profile he looks like my dad. He's comfortably baggy, often stern and convincingly natural. Tommy Vance is no star.

The Friday Rock Show is a two hour oasis on national radio. It is the only such *national* radio show of its kind in the country. From 10.30 at night until the early hours, it is the safe, solid backbone of rock in the UK. And now, it is 10 years old.

THE SHOW was first conceived by Vance's producer, Tony Wilson, following the partnership set up by him and Alan 'Fluff' Freeman. Following Fluff's hop across to London's premier ILR station, Capital, and Vance's sacking from the same station, the pair crafted and designed the show that was to lead, follow, encourage and jive the growing rock fraternity. Following John Peel's show of indie clan banging, and creating space for Andy Kershaw's country/roots spot, the three specialist slots have become astute market leaders.

As Vance generously comments: "The more people on the air playing rock, African, reggae, anything other than Kylie Minogue, then great!"

In a luxurious studio the size of my flat, its walls decorated with cryptic tabloid headlines poking 'in-joke' fun at Simon Bates, Tommy Vance prepares the show. With Radio One's recent expansion into the FM market, plus the addition of Vance's 'Classic Rock' show on Saturday nights, the Friday Rock Show can afford to diversify. This week the two hours are filled with such ingredients as Living Colour and Blue Oyster Cult, Iron Maiden and Helloween, with Vance at the helm oozing fatherly enthusiasm. Although he deflates the trailer for Radio One's U2 scoop by describing their cover of 'All Along The Watchtower' as "atrocious".

"The show took a very large step forwards, some people think backwards, about two-and-a-half, maybe three years ago," Vance says. "Me and Tony (Wilson) went out to lunch and said, okay, if we want to survive in the market and don't want to be seen as old-fashioned, old farts, then we have to get out and discover what the *real* young rebels are listening to.

"So I made a particular point of going down to Shades (London's rock record emporium), spoke to the geezers down there and said, 'Right, you know what I'm doing, what I'm playing. Well, what am I *not* playing?'.

"They said, 'Tom, this, this, this and this!'. Most of it I hadn't heard, some of it I'd heard about in *Kerrang!*, but I started to listen to it."

It wasn't new. At the time it was the American underground.

"This was 'Thrash'," Tommy explains. "A long time before Thrash was ever played on the radio. No one, except Peel, would bloody touch it. This, I said to Tony, has got to be the next phase in the world of rock. The two of us wanted a new injection.

"That's the time the Friday Rock Show changed quite drastically."

Discovering the music, however, created its own problems. The question of censorship reared its head, a sight never far from the pristine portals of Aunty Beeb. They get real nervous, up there on the fourth floor. Eight million people represents a lot of licence fees. Vance insists that censorship on the show is self-inflicted.

"I have never, ever been instructed not to play a record," he says. "I have never put up a record that is contrary to good taste.

"We played a record the other day, the 'Stars On Thrash' album, which is a very good compilation apart from the cover which is crap! We played 'Kill Yourself' and actually debated that in the light of the Judas Priest case in the States, the whole Ozzy Osbourne thing. Tony said it was his least favourite track on the album because of its lyrical content. I said it was my favourite because of the energy. I wanted to play it but before I did I wanted to say something about the lyrics so that people understood that we are very aware of this alleged potentiality.

"I've played a lot of records with the word 'f**k' in, but you can't really hear it."

So would you have personally made such a fiasco over the singles by Frankie Goes To Hollywood, the Sex Pistols . . .?

"I must stress that I am not a part of this organisation. It is necessary to make that point before I answer a question of that nature. I cannot speak for the BBC. Indeed, I am not allowed to speak for BBC without their written permission."

So?

"Would I have played 'Anarchy . . .'? Oh yeah, sure. Doodle of a song! It's funny. It was a great song. I wouldn't play anything that was blatantly offensive. I don't think that's right. I hardly find anything in life offensive. Except child abuse, rape.

"I played something the other day by a band called Razor. Later I questioned it. It was a song called 'Edge Of The Razor'. I thought about it and decided I shouldn't really have played it because it is a bit vicious. But there is this vicious 'slant' that is kicking around and you cannot ignore it."

RADIO ONE has been on-air for 21 years. In that time it has grown through the mob-hysteria of Jimmy Saville and David 'Diddy' Hamilton, the whacky prank years of Mike Reid and Noel Edmonds, through to the current crop for yuppie role models such as Bruno Brookes and Gary Davies.

In a fraction of the time, the Independent Local Radio scene has blossomed. From the early image of wooden shack and two-bit valves, the legion of ILR stations provide a localised network of fiercely competitive broadcasts under the watchful gaze of Whitehall.

Tommy Vance, who for years was trained on and employed by the massive network of American 'local' radio, views the competition of ILR with pleasure.

"Yes, of course the BBC are aware, very much aware, of ILR but I don't try to think about it. It's not competition, rather more people doing the same thing in a minority music market place and that has to be good. All of us who work in this field are working for the same ends.

"What continually perplexes me is the speed at which the advancement of radio in this country moves. It's going now in leaps and bounds, but the overall lethargic, tortoise-like progress of the introduction of new stations has continually defeated me. I just don't understand it. In a democratic nation I don't see how it's been allowed to have been sewn up for so long by so few."

TOMMY VANCE with Friday Rock Show producer TONY WILSON (right)

Pic Ray Palmer

Languish in the luxury of the loudest, most luscious, leading lives in the land . . . oh, 'ell!

IMMACULATE CONCEPTION

QUEENSRYCHE, UNDER NEATH WHAT
Town And Country Club, London

I THINK THEY call this a mismatch. A slip, a misunderstanding, someone seeing only money and then not really thinking any more.

Whoever the Under Neath What singer-cum-three-chord-guitar-player is, he looks remarkably like a young Ted Nugent. He isn't happy: "F**k off", "Fireball f**king Telecom", and so it went on.

He leaves the stage after casting his plank carelessly over his shoulder. The bassist takes his angst out on the drum stands; neatly lopping them in half with the neck of his bass before he leaves. The drummer splashes his sticks off the cymbals and into the audience. I don't honestly think they were gifts.

The Chemical Youth(s) come at the stage running. A sleeker, meaner, hungrier crew than some photos would ever let you believe.

All these years and it sells out only 10 minutes before the first band fall on to the stage. Something this good, to take this long.

Geoff Tate holds his mic out *here* then opens his mouth somewhere *there,* and it's a sound that fills the whole wide sweating world we're all huddled in.

Perspiration becoming the main fabric of the walls, 1500 people all cursing and laughing and shaking their fists while deep in danger of passing out or of asphyxiation. It would have been the only way to go, really.

They were set against simplicity; the yellow and black 'Mindcrime' logo, a few rows of lights casting showers of greens, blues and reds, and the band laying it down and partying it up with all the zeal of the first pack of Winter on their last hunt.

Chris DeGarmo, a rag doll in a big hat, threatens to take the front row out with his headstock. Michael Wilton makes number two in the snake fingers of this double guitar attack, his heavy head of curls moving with life as he leans back and points the way to heaven. Eddie Johnson slaps his bass like a badly behaved child, stepping occasionally out of sight behind the amps only to vault himself back into the heart of the stage, while Scott Rockenfield keeps managing to take my eyes away from the rest of the show.

My ears give way and I'm standing there mesmerised by this locomotive mad bull of a bastard that they've managed to snare and put to work behind the chain-laced drums. He sits on the verge of an uncontrollable shiver with each juddering twist, each assault around and around, slamming and dunking, looking as though he's causing much more damage than the previous bass player. Mean.

And all the best engines only work on the right oil, with the right ingredients, the right stuff.

Almost the entirety of 'Mindcrime' – 'Suite Sister Mary' and 'The Needle Lies' aside – congealing and sticking to your face like some God Evil Alien, pushing itself deep down into you; the final embrace, the last kiss. They scream and they kick and climb higher and higher until the lyrical sense of depraved corruption takes over and lets you go with a grimace but a strange taste in your mouth.

And after the operation? 'The Lady Wore Black', with Chris heading for the lip of the stage; "You can't start this one without me, Geoff", a smile imprinted behind his head mic. And did it soar? Christ, silly, of course it did, straight up past all the punters hanging like fruit bats off the winding banisters each side of the stage.

Then a voice behind me; "They've got to play 'Take Hold Of The Flame', got to." Had to, did too. A band so unique and unnatural that it came as easily as the Top 40 sliding out of your radio. Straight and true and breaking and entering into our minds.

God only knows the next step, but then Queensrÿche probably do too. They're that special.

PHIL WILDING

GEOFF TATE and CHRIS DeGARMO: Operation: Mindbend

Pic Katia Natola

KING DIAMOND, FLOTSAM AND JETSAM
The Stone, San Francisco

ARIZONA'S FLOTSAM And Jetsam are a hardworking unit with two releases under their collective belts. They've also snagged a major deal on Elektra which aroused my curiosity but, after tonight, I'm wondering why.

The crowd was strangely subdued throughout the set and though there's a couple of half-hearted attempts at a Mosh pit, nothing seems to genuinely move anybody. 'Misguided Fortune', 'No Place For Disgrace', 'Hard On You', 'Dreams Of Death' and 'Iron Tears' are the highlights, and while guitarists Edward Carlson and Michael Gilbert are capable, there's nothing that sets Flotsam apart from a hundred other bands.

The King and his band desperately want to play the bigger venues, and in a larger setting many of the props might come across better. I mean, fake blood shouldn't look like fake blood, and roadies dressed as old ladies and other assorted storyline characters shouldn't look like roadies dressed as old ladies. . .

The desire and conviction may be there, King, but as this point the stage antics come across as nothing more than a third rate or juvenile horror show. If the object at this stage of the game is for the King to expand beyond his hardcore MF/KD fans, then some serious rethinking is in order. It doesn't hurt to shoot for the stars, but a bit of a reality to temper the King's dreams is needed.

There's a critical need for songs in the King Diamond catalogue. 'Invisible Kiss', 'Tea', 'Let Me Help You' and all the others from 'Fatal Portrait', 'Abigail' and the newie 'Them' that are played tonight just aren't strong enough to move the band up a notch. The old Mercyful Fate selections elicit the biggest crowd reactions, particularly 'Don't Break The Oath' and 'Come To The Sabbath'.

And herein lies the ol' King's problem. As interesting as the concepts are that have emerged from King on his last couple of releases, nothing yet seems to have struck a chord with his audience like MF. And even those songs can't be considered classics.

Guitarists Andy La Rocque and Pete Blakk, bassist Hal Patino and drummer Mikkey Dee are competent players who move well and present a strong backline visual against the mascaraed frontman, but this is the King's show for better or for worse and at this point it's for worse.

BRIAN BRANDES BRINKERHOFF

IMPELLITTERI
San Jose Civic Center, California

GUITAR HERO here, guitar hero there, everywhere a guitar hero but not a song anywhere! If that's the old refrain that immediately comes to mind when the latest such axe slinger comes to town or releases an album, then cast eyes and ears upon one Chris Impellitteri and mates.

Yes, the Imp has the requisite long and nearly unpronounceable surname and classically inspired mega speed flurries on the fretboard, but he also has the basis for a real band and hence some real songs. With bassist Dave Spitz and drummer Stet Howland joining the ranks of Impellitteri alongside of keyboardist Phil Wolfe and the always intriguing Graham Bonnet, things look to be falling into place.

Early gigs on a tour are always an adventure and with this being the first American date for the band (they'd played one Japanese date prior to this), the possibilities of some major cock-ups loomed large. Thankfully they never reared their ugly heads and the band delivered a smooth and strong performance.

Opening with 'Stand In Line' and running through 'Tonight I Fly', 'Secret Lover' and 'Goodbye And Goodnight' from their debut release as well as paying a bit of homage to Rainbow in the form of 'All Night Long', 'Since You Been Gone' and 'Somewhere Over The Rainbow' (although the latter two do appear on the Imp record), the band are loose in spirits but succinct in playing.

There's the mandatory guitar solo, and as one that's seen Chris struggle at a couple of music shows and almost come across as all thumbs from a case of nerves, tonight is proof that the man can indeed pull it off live. Not too long and always interesting, this is solo guitaring at the highest level.

In fact, Impellitteri should evolve into the first band that has both great songs AND a real guitar hero!

BRIAN BRANDES BRINKERHOFF

URIAH HEEP, HARLEQUYN
Bradford Queen's Hall

HARLEQUYN WERE pissed off, and although they didn't go out of their way to say so it was certainly obvious. In fact, vocalist/guitarist Paul Mother said naff all until the very end.

Harlequyn have been around for ages but lost their Glam image long ago in favour of a Gothic style, which means having one leg in the '70s, one leg in the '80s, but neither leg wearing flares. Having seen the band in different circumstances, I'm fully aware that they have some decent numbers and usually deliver a good live package but tonight's cold shoulder treatment to the audience (although not exactly offensive) left only a dull impression of a lifeless band.

If Uriah Heep have been around 18 years, they might well have invented professionalism. Remaining true to their catch phrase, Heep are still very 'umble. No thought of disappointment ever crosses their collective brains even though having shown the Sovs how to rockski at 20,000 a time, they're now playing to a crowd of around 400 back home. They crammed enough PA and lights in to blow the fuses twice but carried on unperturbed.

People will accuse Heep of sounding dated but that's irrelevant. Uriah Heep are what they are and they're never gonna change. The point that *is* worth making is that the actual performance of those numbers is still as fresh as any of our latter-day heroes, and while they can rock a crowd (as mature as most of the punters were), they need never say die.

Vocalist Bernie Shaw is devastatingly good and easily evades comparison, but the man of the moment will always be guitarist Mick Box. A loon of a man so well versed in the arts of diminished responsibility that he could almost rival Ozzy.

Just for the record, since the line-up does seem to chop and change, it's still Lee Kerslake on drums, Trevor Bolder on bass and Phil Lanzon on keyboards.

Admittedly Heep could be labelled a dinosaur, but even as a kid I always had a fascination for dinosaurs. Seems I still have.

AL RHODES

IRON HEART, BURMA, PREDATUR
Rivermead Centre, Reading

PREDATUR were trying to come to terms with the size of the stage when I walked in – probably the size of most of their gigs – but the crowd were lapping them up. Founder member/rhythm guitarist/vocalist Baz Barry was playing the audience well and looked like he was having the time. Firing the crowd up with their interesting mixture of Quo meets Motörhead, Predatür got my evening off to a promising start.

The tempo dissolved when Burma, clad in silk jackets and white trousers, began their weak AOR 'assault'. Despite being a six-piece their sound was very disjointed and uninspiring. You couldn't hear the keyboards and the band certainly didn't know how to use the stage. Funnily enough their last song 'Serious' (I think) was a real belter reminding me of top class Toto. No encores, no cheers, just a few glasses!

Iron Heart really had a job to do in rescuing the crowd from it's nadir and, like true professionals, they did just that.

They're a competent five-piece and know how to use the stage to the best effect, sending the crowd OTT. I'm talking about screamin' girls here!!

Apart from their last single 'Running Away' the tracks that seemed to go down best were 'Pride Before The Fall' and 'Shadows Of The Night', which were both slow-building rockers featuring some nifty guitar work from Mick Hare.

Pyros flew throughout the show, placing the icing on the cake for the happy punters as well as covering them with confetti after the final encore of Lizzy's 'Don't Believe A Word', which hadn't been heard here since '83 when the mainman himself played his last major British festival.

A great achievement for a local rock night.

DAVE SHACK

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QUIRE RIOT

Pic David Willis

SPIKE of the Quireboys: squeezing out the sparks

QUIREBOYS
Queen's Hall, Bradford

UPSTAIRS THEY'RE dancing an Irish jig, outside they're letting off burning sprays of fireworks and lighting fires, but down here in the basement, where the sweat's coming off the low ceiling, where all the girls are hanging off the chairs and the front row have taken up squatter residence on the monitors, this is where the real party is.

The Quireboys are strutting a stage all of two feet wide, the promoter's neglected the little things in life like flyers or adverts, someone's sold 300 tickets while fire regulations insist that the place only caters for 50 less than that, and a strain of female hormones are screaming for Nigel to take his clothes off. It is just like David Cassidy all over again.

It isn't Madison, but it will be. The sound is nothing like perfect, but that doesn't matter. The 'Boys are (back) in town. Spike threatens with a custom-made mic stand that weighs nothing more than a pound, tossing and looping and forming wide arcs.

Guy and Ginger duck at intervals, toss the sweat from their hair and wring respective guitar necks, mash distortion pedals and come up from deep amongst the mix and do nothing more than grin on finding themselves at the heart of almost-instant success.

Chris fills the overflowing tub of sound with piano licks and fills and runs while Nick thumps his troublesome bass drum, free of his specs and cracking a backbone until it snaps into the shape of a sound unique to 1988.

And they played, oh Christ they played the walking big in LA 'Mayfair', the slick blade of 'There She Goes Again', the open invitation of 'Sex Party', where every female hormone screamed affirmative, and 'Take Me Home' which shows there's a flip side to the straight edge most people seem to think they thrive on.

They served up Country And Western with a twist of sex; rock and roll without the banality of cliché; and movement that looked to be speed inspired when in reality the band have just discovered the delights of white wine.

"Who's drunk, who's really drunk?" screeched Spike, we all were, on the occasion.

The Quireboys in full flight in the corner of a club, rubbing faces on a two feet tall stage, kicking out their cowboy boots and dancing on the spot. They kept their clothes on, but they ripped faces off. They rolled and they ran and they went straight over us. I think we all danced in the pain. Christmas come early.

PHIL WILDING

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VERTIGO

LIVING COLOUR, DAWN AFTER DARK
Manchester University

DAWN AFTER Dark proved to be energetic, loud, brash, hard edged and hard assed in much the same way that the Cult are electric. Vocalist 'H' (don't I know him from somewhere?) jumped about like a crosswired marionette (don't I know him from somewhere?), while a twin-guitar attack lobotomised everybody as far back as the mixing desk. Dawn After Dark, as their name implies, are a star in the ascent. Oh, and 10 out of 10 to the loony element of the audience who built a three-tier human pyramid while the band played on.

So you want funk? Next to this, Prince's Revolution look like a minor insurrection in rural Rutland.

You want rock? Next to this the chances are your current fave rave will pale against Living Colour's vibrant spectrum.

Guitarist Vernon Reid lays down chunky, funky, often reggae-inspired riffs that change majestically into full-blooded chords which contain more power than the CEGB generates in a month.

Corey Glover moves across every inch of the stage. He gyrates and he sings with a soulful rocky voice that will charm birds from a tree in one breath and defoliate it with the next. Fretless bass from Muzz Skillings slips and slides against a pounding staccato from Will Calhoun's drums before changing gear slicker than Nigel Mansell and racing ahead with a straight rock rhythm.

This is ecstacy and this is the only crossover that matters. I pity you, you narrow-minded folk out there who refuse to see the light. I pity those of you who see four black guys onstage, zero in on the word 'funk' and dismiss the accompanying rock with more arrogance than Mrs Thatcher during Question Time.

Living Colour are the future. Living Colour are now.

DAVID GALBRAITH

LEVITICUS, BLOODGOOD, LAZARUS
Netherton Arts Centre, Birmingham

THE SOONER it is accepted in the rock biz' that White Metal is every bit as viable as Heavy, Trash, Thrash or even Black Metal the better. Unless a Christian rock band has the good fortune to be on a secular label (à la Stryper and Shout) they usually fall victim to being promoted by Christian organisations. And lemme tell ya – that does *not* work.

Not only was the recent Leviticus/Bloodgood tour way off the beaten track, but the show I attended began at 6pm and ended at 9.30pm so people could catch the last train home! So, opening the show for no more than 30 minutes were Kent-based quintet Lazarus. Playing solid, uncomplicated British HM, they proved to be a more than competent bunch of musicians. However a definable image is needed and their songwriting needs to develop considerably.

To make for a speedy turnover, all three acts used the same equipment and Bloodgood seemed to be onstage in less time than it took me to buy a can of orangeade from the alcohol free bar! The capacity crowd gewnerated a warm and enthusiastic atmosphere whilst the high stage gave vocalist Les Carlson and his brothers in arms the chance to project their theatrical presence to the very back of the hall.

A clean and uncluttered sound (best mix of the night) enhanced their songs, particularly 'Holy Fire' – with some spot-on vocal harmonies – and 'Seven' which floated in on a piped keyboard intro before exploding into a rousing crowd participation number.

In contrast, Leviticus could have been singing about the weather! New boy Peo Patterson's (vocals) accent is so, well, Swedish that most of the lyrics were rendered indecipherable. Once he was brought up high enough in the mix Peo proved to be in possession of a powerful set of lungs and 'Majestic In Power' saw his vocals emerge in full force as his tinkling of the ivories vied with Bjorn Stigsson's guitar.

Leviticus have more in common with the Europes of this world – the accent placed firmly on subtle melodies and six-string keyboard interplay. 'Hot Love' – an uptempo epic pushed along by heavyweight bass 'n' drums – was full of scintillating guitar runs and keyboard flurries.

With no Bible reading this time around (due to the language barrier I'm told) and just a few carefully chosen words from Bjorn, the Christian aspect of Leviticus was extremely diluted. In terms of instant musical appeal I would say that Leviticus had the edge, whilst for all round entertainment and inspiration – I'd vote for Bloodgood any day.

LYN GUY

Pic David Willis

KIM McAULIFFE: captain of the 'school soccer team

GIRLSCHOOL
Marquee, London

WITH THE enthusiasm, excitement and caution of a band treadin' the Marquee boards for the very first time, the seasoned Girlschool rowdies acknowledged the bell for playtime. And vocalist/guitarist Kim 'Sex Tiger' McAuliffe is the owner of the football, which makes her confirmed caller of the shots and thus – leader of the gang.

"Show us yer tits!" came the boozed-up bravado of the crowd. "Show us yours and I won't show you mine," replied Kim, her response to a time-dishonoured suggestion keepin' the boisterous riff-raff happy with the mere acknowledgment alone. Any other femme foursome might snobbishly ignore such male gratuitousness, but Girlschool don't pander to pretention. Their playground is their turf that they'll willingly share with the boys cos there's no fear they won't be able to take as good as they can give.

'Up All Night', 'Like It', 'Screaming Blue Murder', 'C'mon Let's Go' are the school bullies that don't fight fair. Rivvum duo Denise (drums) and Tracey (bass) clout you 'round the 'ead, while Cris goes for the stomach with gutsy guitar blows. Yet the pain is the pleasure as the punters eventually roll out on to the street after what was definitely an impromptu encore and, black eyes 'n' busted ribs aside, the Barmy Army hit that cold soberin' air-a smilin'!

Girlschool have the hunger of a new band and the experience of a bunch of ol' pros (er. . . dat's 'pro-FESSIONALS', dummy!), a cocktail which Kim 'n' Co are edgin' their bets on. Personally I reckon they still look dangerously comfortable in a 'clubbie' situation and oughtta work on appearin' more 'Hammersmiffy' (Odeon not Clarendon!).

Hey, catch 'em on the Gary Glitter tour, chaps 'n' chappesses, the worst that can happen is you might have some fun!

RAY ZELL

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FUTURE ROCK

On Friday, IRON MAIDEN kick off the British leg of their 'Seventh Tour Of A Seventh Tour', making a welcome 'return to normality' after the madness of the Monsters Of Rock mega shows on the Continent and, of course, at Donington earlier in the year. To celebrate the event, and the release of 'The Clairvoyant' as a single, HOWARD JOHNSON spoke to STEVE HARRIS and learned that although the band are to take a 12 month break, the tabloid press stories about the band splitting up are (bad) news to him

IT'S PASSED into legend all right! Right there alongside the tightness of manager Rod Smallwood's wallet and the capacity of frontman Bruce Dickinson to bore the tits off anyone within earshot while talking fencing, the Eddie head that sits in the garden of bass player Steve Harris' country house is as much a part of the Maiden mystique as anything else.

You know the one. It's fitted with giant, eerie red eyes – all-knowing, all-seeing eyes that check on the visitors to Harris' Harlow habitat. When their cars trigger the electrics the eyes light up with a fiery brightness that would put the fear of God into an unsuspecting body. Yet those eyes act as a welcoming beacon to those in the know, a touch of humour in our grandiose settings.

For all you doubting Thomases out there, all of you who have seen fit to knock Maiden either for their reputed 'stiffing out' on their last Stateside tour, or for rumour-mongering that Steve Harris was only interested in changing nappies and domestic bliss rather than ass-kicking rock 'n' roll, you'd best run to the hills cos Eddie is out to get you. . . all of you! Those eyes are burning as brightly as ever!

Steve Harris is looking fit, well and relaxed as he welcomes us to his home. I've known the man for a long, long time now, longer than either of us care to remember I should think! And let me tell you something. One look into his eyes and I know immediately that his love for all things Maiden hasn't been diluted one iota. There's a passion that still burns with an endearing intensity.

Believe me, cut Harris in half and you'll find 'MAIDEN' etched on his soul like 'Blackpool' is on rock! Just turn on that tape recorder and watch that glint appear in the eyes, that fire!

So tell me about Donington, Steve. Did you enjoy. . .?

"Oh it was totally amazing!" he burbles, cutting me off in mid-flow in his enthusiasm to talk. "It was probably the most nerve-wracking experience of my life. It reminded me of the first time we played the Reading Festival. I've always suffered from nerves before going on stage, which I think is probably a good thing because it shows you still get keyed up, but they always go the minute I get on stage. Not this time though!

"It took me about four or five songs to really settle down and feel relaxed. I was playing bum notes because of the nerves and I kept saying to myself, 'For f**k's sake settle down'."

He laughs at the memory.

"And to cap it all it started raining just as we went on so I had to think about where I was going and trying not to fall off stage. I was screaming to myself: 'F**kin' get it together or you're gonna blow this!', but after 'Infinite Dreams', where the pace dropped, things sorted themselves out and it was great.

"I think I felt the pressure a lot more on that show because we'd been away for so long and it was back on home soil, and we had a lot of pride resting on doing a good show. 107,000 people. I reckon that's enough to put the shits up anyone!"

107,000 people who gave a resounding thumbs-up to the Irons on their homecoming with nary a hint of any flak for breaking the band's long-standing tradition of always touring Britain immediately on the back of an album release.

"Well that really pleased us," confesses Steve. "The only criticism we got for not doing the full tour was one letter to the fan club and one letter to *Kerrang!*. The thing is, most of our fans had been wanting us to play Castle Donington for a long time and we thought that the best way of making it special was by staying out of the way for a while.

"I'll tell you one thing that was weird though. Bruce did all the regional press before Donington and all the local radio stations and newspapers were really up for us doing it. The only station that complained was the local station, the one in Birmingham! Can you believe that? They only had to go down the bleedin' road!

"I've actually said it before, but I don't think after the amount of British tours we've done it was too rude to ask people to travel once to see us! And anyway. . . ."

Yes, and anyway, the reason why I'm chinwagging with this most affable of bass players is that Maiden are once again out on the British boards, giving their time-honoured value for money shows to any rivethead who knows what's good for him!

"I'm really looking forward to it," says Steve, looking like he really *is* looking forward to it, and not just reading from the rock star's autocue. "The only think I'm gutted about is that we can't play places like Hanley and Leicester because the venues are just too small!

"In the past we knew we'd be playing small *and* large places so we had a stage show that could be adapted to fit either, but this one was made for American stadiums and for the European Monsters shows that we had planned, and there's just no way that we can cut it down for the really small halls.

"After the madness of the Monsters shows it'll be nice to get back to a bit of normality!"

I pondered aloud if Steve didn't feel like the grand old man of rock spearheading the bill of all those Monsters shows?

"Oh God, no," he laughs, "cos with all due respect there were older bands who were playing beneath us on the bill. Anyway, I don't think that age comes into it any more. I really enjoyed Kiss and David Lee Roth. Then again, who wouldn't enjoy Roth when Steve Vai's there? His playing does me in!

"It was just a question of us wanting the strongest possible bill whenever we've headlined. We've always had that policy so that the punters get their value for money. We got pretty much the bill we wanted, apart from Aerosmith who either couldn't or wouldn't do it, which was a shame, but at the end of the day at a lot of the shows in Europe it was pretty noticeable that it was very much our audience, particularly in Holland and Italy."

And I bet you lot are wondering just as much as I am how exactly Maiden have managed to keep at the top of the tree for so goddamn long. Bromide in the tea? Bribing the Gallup chart compilers? Or maybe the slight change in direction on the last album, 'Seventh Son Of A Seventh Son'. Particularly with the single 'Can I Play With Madness?' that may have opened up Maiden's audience even further than it already is. When questioned on the latter possibility, Steve ain't too convinced that's the cause of sustained success:

"To be honest we really didn't think about making any change at all when we went in to do the last album. We approached it the way we always have done. We went in, we wrote the songs and we recorded them. People thought we had a big change of direction on 'Somewhere In Time' because we used guitar synths, but it wasn't a premeditated thing at all. We just wanted a few extra textures in there, a kind of orchestral sound to create a mood and an atmosphere.

"We would have done it on a lot of the earlier LPs but there really wasn't the technology available at the time!"

And of course it gave your infamous bass roadie Mike Kinney the chance to get up there in the limelight in his guise of The Count!

"Well yeah, there was that too. The thing is, I played most of the stuff with Adrian on the album and neither of us are really keyboardists in the true sense of the word. It's all simple stuff anyway, so there was really no need to bring in a permanent keyboardist."

Yes. In true 'Spinal Tap' fashion there was already someone in the organisation who could perform the task. No extra hotel room. No extra insurance!

"Exactly. Rod loved that. A regular member wouldn't have worked. In fact, we did have a keyboardist for about six months way back in '77, but we only did one gig with him."

But is Mike still performing his task as bass roadie?

"Sure, but Mike sets up my stuff so well it's very rare that I

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STEVE HARRIS

Pix Ross Halfin

have a problem during a gig. We had a kind of rule of thumb anyway that if I had a problem with my gear it would be a case of sod the keyboards and sort me out!

"As far as opening up a new audience is concerned, I don't think it made any difference at all."

But didn't you have your highest ever singles chart placings over here with '. . . Madness' peaking at Number Three and 'The Evil That Men Do' scaling the heights as far as Number Five?

"That's true, but while I don't want to take anything away from our own achievements, it's a fact that the singles market has shrunk since we first started putting records out. We usually got chart placings of about 11 for the first single and then 18 or 20 for the second, but our audience has stayed constant in a shrinking market. We don't actually make any more money, but I hope the singles market keeps shrinking cos we may end up with a Number One!"

DID THE States open up any more?

"No. We didn't get any more airplay than we have in the past. Although the radio is better over there and you can get to hear bands like Bon Jovi, Def Leppard and Whitesnake, in their own way they're still quite conservative. We've had a lot of songs in the past that we thought deserved airplay and didn't get any."

Which makes things particularly tough for a pure Metal act like Maiden. Especially when there have been more than a few scurrilous rumours flying back across the Atlantic that the band had more than a few turkeys on their last US tour! What does Steve have to say about all that?

"The annoying thing is that nothing particularly went wrong, contrary to what some people have been saying," he states. "We sold out all of our shows in the major markets but we didn't do as well as we'd hoped in some of the secondary markets.

"Compared to a lot of bands we did well, because the only band that were really creaming it were Leppard. They were doing multiple nights which was amazing! AC/DC were doing OK, but that was about it.

"The main problem was that everybody and his brother was touring. There were too many bands out and of course the American Monsters Of Rock thing took a lot of money out of the market. We were keeping our heads above water which is

Pic Ross Halfin

KONTINUEZ PAGE 58

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FUTURE

FROM PAGE 56

a lot better than most of the bands who were out, let me tell you!

"I think there are a lot of people who would like to think that we're going down the tube and there's been a lot of backbiting, but bollocks to that! I also think that because we've been around for a long time and there are a lot of new bands coming through, in many ways we're probably not that cool any more. Y'know, the 'Grandads of Heavy Metal' bit! Well I think that's a bit much!"

So with that one rumour successfully scotched, I decide to follow up with another iron in the fire. Like, what's all this business I read in some of our less reputable tabloids that you're sick of touring, that the band doesn't interest you, that you only wanna be the country gent with the family and blow all this silly loud music?

"Well it had to happen that sooner or later I'd be the one who was going to leave. After all, everyone else has had the same thing said about them at some stage or other! I'll state it quite categorically. All this talk of a split in Iron Maiden is absolute rubbish. Believe me, we'll be the first to let people know if the band are going to split up.

"The most annoying thing about it is that friends and relations see things in the paper and if they haven't spoken to me in three or four weeks they begin to wonder what the hell is going on!"

Harris shakes his head, bemused!

"The worst one of the lot was the one they printed in either the *Sun* or the *Mirror*, I can't remember which, that said I'd collapsed onstage and been carried off on a stretcher, that the doctor had told me I shouldn't go back on but that I'd soldiered on like a trooper, the old British spirit and all that!

"What a load of rubbish! I never even came close to fainting! I probably came offstage at a gig and joked that I felt like fainting and that was it – all over the papers! That one bothered me because me mum saw it and rang me up really worried. I told her that she should know better but because it was in print even she half believed it!

"MOST OF that stuff isn't really detrimental and it doesn't bother us. It was like

STEVE HARRIS: aiming to spend most of his 12 month rest playing football

Pic Ross Halfin

" . . . People often put two and two together and come up with five! Whether they're journalists or people down the pub, they love a bit of gossip" – STEVE HARRIS on the 'Maiden To Split' stories

when they tried to stir up trouble because I travelled on a separate bus to the others in America. Well I wanted to have my family with me and obviously with young kids waking up in the middle of the night, the other guys in the band wouldn't have been too pleased.

"It just made sense, but people often put two and two together and come up with five! Whether they're journalists or people down the pub, they love a bit of gossip. I guess the time to worry is when people aren't talking about you any more!"

I can tell you, when you talk to Steve Harris, you begin to understand why some less scrupulous scumbags might be forced into writing pieces of fiction. Why? Because Steve is so damn warm, friendly and accommodating that the scandal columns would be pretty bare if all you read was the truth.

"Maybe that's it," he shrugs, "that we're just not controversial enough. No TVs out of hotel rooms. Maybe not interesting enough to interview. Maybe English bands like us just ain't outrageous enough!"

Yup, and maybe that's exactly why the British punters have taken Iron Maiden to their grubby little hearts with such fervour. Hey, we all know it, the bullshit factor over here is fortunately of particularly low proportions!

"Yeah," he concurs. "British bands just let all the energy out onstage and retain their sanity off it, whereas I think American bands try to live 'the lifestyle' 24 hours a day – they can't switch off!"

"I remember I was with this geezer from an American band and we were having a perfectly normal conversation. Then two punters came up and it was all change. He was squeezing birds' tits and I was just thinking, 'What's going on?'. Then when they went away he switched back off again. It was really a question of, 'Will the real man please stand up?'!

"I THINK IN America people get into bands for the wrong reasons. They want to be stars and make money, and those are the last reasons for people doing it over here. You just want to go out and play and make an album and all the money thoughts come later. That's why a lot of those people start taking drugs and f**king up, because when they get somewhere and 'make it' they find out that it's not all it's cracked up to be and they're still looking for something. I'm not a psychiatrist or anything, but well. . . that's my theory!"

Well, whether the man's into making assumptions or proposing hypotheses, he's obviously into a little bit of ball-gazing! Why else would Maiden be releasing 'The Clairvoyant' as a naughty 45 to coincide with their British tour?

"Well, this is the first time that we've released a third single from an album, but it seemed appropriate this time because there are live tracks from Donington that will accompany it. We've got 'The Prisoner' on the seven inch and the 12" will have 'The Clairvoyant' live from Donington too. We wouldn't have released it had we not played Donington, but I think the fans would probably like a nice souvenir of the day!"

Yes, indeedy, and said tracks will be the last we can expect from Maiden for quite some time. The band will be taking a 12-month break after the ardours of yet another world tour.

"Adrian's doing some demos which may become a solo album depending on how much he likes what he comes up with. Nicko might even end up playing on that. There's talk of me collaborating with Bruce to write some music as a score to a script that he's written, which believe me is very, very good, but God knows when or if that will come to fruition And I don't know if Davey has any plans."

No urge to do the solo album trip yourself then?

"I don't think so. To be honest I don't love the studio enough to go for that, and also any songs I write that I think are worth using always go towards the next Maiden album. If I did end up doing one it would be a set of covers probably, just numbers that I particularly like."

Like Golden Earring stuff?

"Oh you could bet your life on that," he laughs. "But what I think I'll probably do is end up playing an awful lot of football. It'll do us all a lot of good. We had a good break before we started 'Seventh Son. . .' and that helped make it the most enjoyable tour we've ever done. We're gonna do a great British tour, go away and recharge our batteries, and come back with the best Maiden album ever!"

Funnily enough, I believe him! And as we pull out of the Harris' drive on our departure, I'm bloody sure I see one of Eddie's big red eyes tipping me the wink and a sly grin spreading across those fearsome lips.

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VIEW FROM THE BAR

The gossip column that doesn't deal in hearsay, rumour or innuendo. But FACTS – we gottem!

■ 'ALLO BOOZERS, how the bloody 'ell are ya? Ga-ga-ga-groooooovin', we trust? Rockin', are ya? Rollin'? Strollin'? And ready to go splosh? Good. 'Cause we certainly are! Honestly, boozers, just when we thought we'd been to all the best parties, drunk the best booze, pinched the best strumpets, and then thrown up in all the best toilets, comes a week like the one we here at 'Bar HQ have just had and – whaddaya know – suddenly all the life's come back to our livers, the hair's started to sprout from our naughty bits again, and our eyes have got that evil gleam back in them that says HARGH! HARGH! HARGH!

And why? WHHHYYYY, BOOOZERS?

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You just need to know where to look, that's all, boozers. . .

■ RIGHT. LET'S start bang in the middle of things with the **King's X** gig at the **Marquee**. . .

Way cool, it was, junior. Packed with punters, too. *(So people do ackshully pay attention when we stick a completely unknown band on the kover? Amaazin'! – Incredulous 'Bar Ed.)*

Naturally, we here at 'Bar HQ were out in force – **Cheeky Jon**, **Krusher**, **Skarlet**, **Bon Jeffries**, **Mr X**, **Phil Wildone**, and of course that perennial buddy-buddy to the starz, **Mick Wall** *(At least that's what he'd like us to believe – Sceptical Bar Ed.)*, whose ground-breaking epic it was that first brought the band to the attention of the British public (not to mention the band's British record company) last March.

Even **Desperado Dee Snider** (late of **Twisted Sister**, in case any of you had forgotten) was spotted swanning around in the balcony, trying not to look impressed. And **Adam Bomb** was there. . . you know Adam, boozers. . .comes from New York and, er, plays in a band? No, comes from New York and *used* to play in a band? No, comes from New York and is putting a band together. . .? Something great, anyway. . .*(And I thought he was just another bleedin' ligger! Tut, tut, silly me – Malicious Minded 'Bar Ed.)*

Plus, **Julien** from **Soho Roses**, and **Shuff** from the **Last Of The Teenage Idols**. You all know Julien and Shuff. . . *(Get on with it! – 'Bar Ed.)*

Pic Kevin Mazur/LFI

■ *NOW, NEVER say that the chaps here at 'Bar HQ aren't on the case, 'cause what we have here is a real world exclusive. Winging their merry way from the States with the aid of Concorde to beat the deadlines comes these two exciting and terribly exclusive pix of a very secret little bash* ***Bon Jovi*** *hosted in a very secret little dive in their home state of New Jersey (y'know, the place just over the river from New York where it smells to high Heaven!! Good job the band didn't have a scratch 'n' sniff cover for their latest album, eh?).*

Anyway, the first pic we've got shows onstage live action where ***Jon****, looking remarkably like the* ***Lone Ranger*** *impersonating a clown (or is it really a clown impersonating the Lone Ranger?) showing the way home for his new keyboard player* ***Reg****.*

What 'Bar HQ wants to know is whatever happened to ***David Bryan****? Did the sheer weight of his latest syrup crush the lad into pulp? We think we should be told. This Reg bloke does have a little background however. Y'see, boozers, our man Reg has often been seen on TV in various soaps, his last appearance being a cactus plant in* ***Coronation Street****, a part he's extremely proud of, and he has never parted with the costume as you can see, by the weird and wonderful arrangement he's sporting on his head.*

In a more musical sphere though, Reg recently auditioned for the vacant vocalist's position in ***Marillion****. As you can see, Reg certainly has two key assets also possessed by* ***Fish****, these being that he is, likewise, bald and fat!*

The second pic shows some of the guests who turned up to give Jon a big pat on the back. Recognise 'em? No? Why, anyone would know that the two happy looking chaps are none other than ***Metallica****'s Lars Ulrich (left) and* ***James Hetfield*** *(right) with their exceedingly handsome manager* ***Peter Mensch*** *seated between them.*

Pic Bryn Jones

Of course, as with all these things, the rilly, rilly faaar out stuff occurred after the show was over. . .

This time, though, the usual post-gig lig took a strange and dangerous turn when Adam Bomb (you know Adam. . .) took Krusher to one side, unbuttoned his jacket and pulled out a firework the size of which has not been seen since the last time **Silverwing** headlined at **Macclesfield Town Hall** in 1980!

"Bloody hell! What's that?" cried Krush.

"It's a GROUND MINE!" chortled Adam with hideous glee (well, you know Adam).

"We can't let that thing off here. Are you mad?" hissed Krusher.

"I know we can't," grinned Adam. "Follow me. . ."

Within seconds the gruesome-twosome were out the door and making their way deep into the heart of Soho. . .

"Wait for me!" cried Julien, anxious to get as many mentions in VFTB as possible.

"And me!" cried Shuff, for all the same reasons.

Ducking down the nearest alley, Adam set the ground-mine up against a pile of cardboard boxes stacked against one wall, lit the fuse, then ran for cover. . .

"Just then this enormous jet of flame and sparks shot about six feet into the air," claimed Krusher later, clearly still distraught from the experience.

"Me and Adam were terrified. Well, you know Adam. . .But Jools and Shuff went mad! They started dancing like demons around the flames. . .

"And then it exploded and I swear I thought we'd blown half of London up! I'd never heard anything so loud in my entire drinking life. . .

"The weird part was suddenly these cardboard boxes that we thought were empty started moving, and up popped this little old tramp that had been sleeping under them! You should have seen his face, he was *not* impressed. I was going to apologise to him, but then two fire-engines and about half a dozen police cars showed up and we all scarpered. . ."

For the record, boozers, our fugitive four went and hid in **McDonald's** until the pandemonium died down. By which time they'd been forced to eat their way through three-quarters of Ronald's menu just so as they could stay off the streets until the chaps in blue had dispersed.

A poignant tale, we're sure you'll agree. . .

■ BUT NOT half as bloody pungent, or whatever the word was, as this next little item. . .

Of course, boozers, you all know **Devastatingly Young And Chucklingly Cheeky Jon Hottonthenews**, world renowned newshound for the big *K!*, the World's Most World Renowned Rock Weekly! 'Course you do. . .

Of course, life isn't all fun for Cheeky Jon. For instance, following the **Hagar**-to-split-**Van Halen** story Jon put together for a

recent issue of the Big *K!*, the boy received a rather caustic message saying the band's manager, **Ed Lessler**, wanted to have a word with him, to "set the straight".

"Pip ho!" cried Jon, not knowing he was about to place his ear into the very mouth of the proverbial music biz lion. . .

He soon found out, though.

"Whoever told you that story is a F**KEN' LIAR!" screamed Ed.

"Does this mean that you, as the manager of the band, ackshully deny the story, then?" asked Cheeky Jon.

"Of course I deny your Goddamned story!" screamed Ed. "It's a pack of F**KEN' LIES!"

"So you're absolutely sure about this, are you?" asked Jon.

"I told you, it's a pack of. . ." screamed Ed.

"But isn't that what you said when *Kerrang!* first broke the story about **David Lee Roth** leaving the band, too?"

It was a good question. Ed even stopped screaming for a moment. Not for long though. . .

"Look," screamed Ed, "how much money have you got? Huh? Because I will bet you 100,000 dollars that Sammy isn't leaving Van Halen! In FACT, I'll go one better than that, I'll give 100,000 dollars to charity if he leaves the band! Whaddaya say to that?"

Well boozers, what do you reckon? We here at 'Bar HQ reckon old Ed should start counting out the bread now, because WE know the FACTS!

"Which charity did you have in mind, then?" asked Cheeky Jon as a parting shot.

"WAARRRGGGGHHHHH!" screamed Ed.

■ THE MOST awesome party we went to this week, though, had to be the bash some of us were jammy enough to get a free ride to at the **Cat Club** in New York, where **Manowar** were celebrating the imminent release of their latest album, the imaginatively titled, **'Kings Of Metal'**.

Yaay verily, boozers, t'was a fine and upstanding occasion. The band, with their new guitarist the **Death Dealer** (*Such a pretty name – 'Bar Ed.*) in tow, turned up wearing their freshly killed bunny-skins and waving their free-with-every-packet-of-Cornflakes plastic swords.

"Greetings!" cried **Joey DeMaio**, or Old Steel Eye as he is known amongst the Faithful. "Death to false whatsits!"

Pic Ross Halfin

■ *WELL, BOOZERS, ain't this a lovely one for the family album? Snapped (natch) upstairs after the triumphant* ***Queensrÿche*** *show at London's* ***Town And Country Club****. Here we see* ***Def Leppard's Phil Collen*** *– looking a little weary, if not worse for wear, wouldn't you agree? – stubble in arm with 'Bar HQ's dear, dear mate* ***Steve 'Arry' Harris*** *of* ***Iron 'Arry' Maiden****, rubbing his shoulders in a most chummy fashion with the Man Of The Moment,* ***Geoff 'Silver Tonsils' Tate****. But what we want to know is, does Arry ever change that bleedin'* ***Helloween*** *T-shirt? I mean, 'e was wearin' it when we took the photos for this week's feature. . .and that was bloody* aaaages *ago.*

Phew-eee, what a pen 'n' inker. . .

"Greetings!" we cried. "Death to false alcohol!"

And from there it was all MAYHEM, boozers. Booze, strumpets, strumpets, booze. Booze, strumpets, strumpets, booze. Hargh! Hargh! Hargh!

Pity the album wasn't as good as the party, boys. Still, you can't have everything. . .

■ HERE'S A weird one. You know **Johnny Cash**, don't you, boozers? You know, black shirt, black boots, shit-eating smile, and lots of songs about boys called **Sharon** and how great it is to be in prison. Yes, *him* . . .

Anyway, it turns out that Good Ole John Boy isn't really a country music fan at all. In FACT, we here at 'Bar HQ can reveal that Johnny Cash is ackshully a Heavy Metal fan.

As Johnny explained to us here at 'Bar HQ over a hot toddy from the Luvverly Golden Optics:

"I've been to a lot of rock concerts. I went to see **Twisted Sister** and **Iron Maiden**. I saw **Metallica**, **Ozzy** and **AC/DC**. And I saw a lot of kids letting off steam and having a good time. I just shared the good time and saw a great show. Iron Maiden and Twisted Sister had great sound and lights. I loved it.

"I think Metallica were the best group I saw."

Yes, well, we always knew Metallica had the good ole Yee-haw spirit about them, right?

■ THE LAST party-party we went to this week was the rather super, not to mention conceptual, party **Queensrÿche** threw after their rather super and, uh, conceptual show at the **Town And Country Club**.

"Brilliant! They were f**kin' brilliant!" cried **Steve Harris**, of **Iron Maiden**, who was there. **Phil Collen**, of **Def Leppard**, who was also there, thought so, too.

Ackshully, so did we. But not as good as the party afterwards. You wanna know what happened? REALLY?

All right we'll tell you. Everybody got shitfaced drunk, then, later, everybody went home.

Oh, one last thing. Can it be true that the band's manager, **Peter Mensch**, had a bit of fisticuffs with the bikers at the **Nottingham Rock City** the night before? Weelll, he did have a rather nasty bump on his face when we saw him. But then that could have been just his nose. . .

Only kidding, Peter!

■ AH WELL, out of time and space again, boozers. Oh well, tough shit, and we'll SEEEE YA next week. . .

BRICK OUTHOUSE

by Kevin B Flannery

NEXT ISSUE

Only seven days to go until another hot edition of **Kerrang!** *hits the streets!*

WELL . . . HELLO . . . er. Is this thing working? Oh, sorry. Er . . . welcome to the next world war . . . oops, the next issue . . . trailer. Sorry if I'm a little shaky but I lost my old job last week and this is my first day at the new one.

I think I'll get to like it here though . . . it's a great big white building just like that other place in . . . Where were we living again, Nancy? Oh yes . . . Washington. But none of the telephones here are red, there are no tricky launch-codes to remember, and nobody says, 'Yes, Mr President' whenever I ask if I'm in charge. Here they just say write the next issue trailer Ronnie . . .

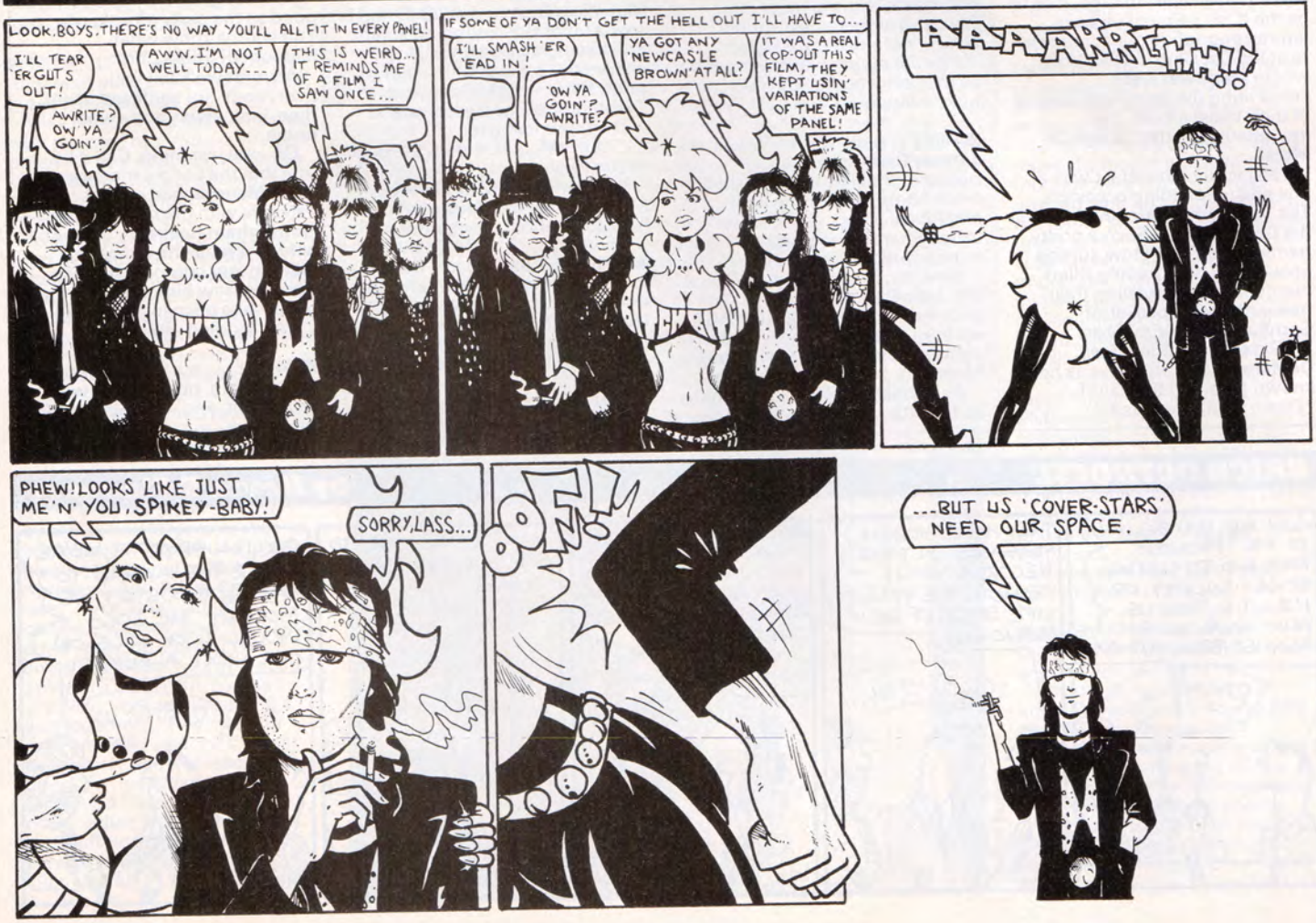
- **So it's like, what I've got to tell you is . . . on the cover there will be a grape . . . oh, sorry . . . that's a *group* called MARILLION. I think. And the guys here tell me that that's STEVE ROTHERY and IAN MOSLEY on the left and there are no fish in this picture.**
- **You should also be able to read about a bunch of little guys called the KILLER DWARFS. I think they're out on the road with your Prime Minister, my good friend Margaret, er . . . what's that? Oh sorry. Gee guys, I should've said they're on the road with Iron Maiden.**
- **Then there's going to be something called CRIMSON GLORY – oh, they're a melodic Metal band who have made this splendid gramophone recording called 'Transcendence' and . . . and . . . and that's quite the longest word I've ever had to spell.**
- **BRITNY FOX are going to be featured too, on the road in Texas. Sheesh, when I was in Texas they'd run guys that dressed like that clean outta town. Ah well, things just ain't been the same since they invented electricity.**

So don't forget to buy *Kerrang!* issue 215, cover dated November 26, on sale Wednesday 23.

Is that it guys? Is that all I had to do?

PANDORA PEROXIDE

by Ray Zell



SINGLES

1	1	WELCOME TO THE JUNGLE **Guns N' Roses** (Geffen)
2	6	I WANT OUT **Helloween** (Noise International)
3	2	FALLEN ANGEL **Poison** (Capitol)
4	–	MIRACLE MAN **Ozzy Osbourne** (Epic)
5	8	OPEN YOUR HEART **Europe** (Epic)
6	3	WAITING FOR THE BIG ONE **Femme Fatale** (MCA)
7	7	DON'T WALK AWAY **Pat Benatar** (Chrysalis)
8	4	ETERNAL NIGHTMARE **Vio-lence** (MCA)
9	–	THERE SHE GOES AGAIN **Quireboys** (Survival)
10	5	BAD MEDICINE **Bon Jovi** (Vertigo)
11	10	SUDDENLY **Angry Anderson** (Food For Thought)
12	9	SWEET CHILD O' MINE **Guns N' Roses** (Geffen)
13	–	ASTRONOMY **Blue Öyster Cult** (CBS)
14	11	THE EVIL THAT MEN DO **Iron Maiden** (EMI)
15	12	DON'T BE CRUEL **Cheap Trick** (Epic)
16	15	I HATE MYSELF FOR LOVING YOU **Joan Jett & The Blackhearts** (London)
17	19	DR STEIN **Helloween** (Noise International)
18	14	TURN ON THE NIGHT **Kiss** (Vertigo)
19	17	MAKE ME LAUGH **Anthrax** (Megaforce/Island)
20	18	LOVE BITES **Def Leppard** (Bludgeon Riffola/Phonogram)
21	21	HARVESTER OF SORROW **Metallica** (Vertigo)
22	24	ALWAYS THERE FOR YOU **Stryper** (Enigma)
23	30	WHEN IT'S LOVE **Van Halen** (Warner Brothers)
24	22	BLACK LEATHER **Kings Of The Sun** (RCA)
25	13	EDGE OF A BROKEN HEART **Vixen** (Manhattan)
26	16	EASY LIVIN' **Uriah Heep** (Legacy)
27	20	IT'S SO EASY **Guns N' Roses** (Geffen)
28	23	SUPERSTITIOUS **Europe** (Epic)
29	27	NINETY IN THE SHADE **Little Angels** (Polydor)
30	25	CREEPING DEATH **Metallica** (Music For Nations)

US HM RADIO

1	1	. . . AND JUSTICE FOR ALL **Metallica** (Elektra)
2	2	STATE OF EUPHORIA **Anthrax** (Megaforce)
3	3	NO REST FOR THE WICKED **Ozzy Osbourne** (CBS)
4	4	SOUTH OF HEAVEN **Slayer** (DefJam)
5	6	KEEPER OF THE SEVEN KEYS PART II **Helloween** (Noise/RCA)
6	12	WHY PLAY AROUND? **Wargasm** (Profile)
7	9	BLOW MY FUSE **Kix** (Columbia)
8	8	HOW WILL I LAUGH TOMORROW WHEN I CAN'T EVEN SMILE TODAY **Suicidal Tendencies** (Epic)
9	10	SAINTS WILL CONQUER EP **Armored Saint** (Metal Blade)
10	7	FROLIC THROUGH THE PARK **Death Angel** (Enigma)
11	11	WINGER **Winger** (Atlantic)
12	5	THEM **King Diamond** (Roadracer)
13	14	MASTER **Liege Lord** (Metal Blade)
14	20	UNDER THE INFLUENCE **Overkill** (Megaforce/Atlantic)
15	–	SURFIN' NICARAGUA **Sacred Reich** (Roadracer)
16	19	SURVIVE **Nuclear Assault** (IRS)
17	18	NEW JERSEY **Bon Jovi** (Mercury)
18	–	NO SLEEP AT ALL **Motörhead** (GWR/Enigma)
19	–	IF AT FIRST YOU DON'T SUCCEED **Hades** (Roadracer)
20	13	OPERATION: MINDCRIME **Queensrÿche** (Capitol)

Compiled by Jem Aswad for the CMJ Music Report, 830 Willis Avenue, Albertson, New York 11507, USA

INDIE METAL

1	1	STARS ON THRASH **Various** (Roadrunner)
2	–	BLEEDING HEARTS AND NEEDLE MARKS **Tattooed Love Boys** (Episode)
3	2	KEEPER OF THE SEVEN KEYS PART II **Helloween** (Noise)
4	10	KILL 'EM ALL **Metallica** (Music For Nations)
5	3	RIDE THE LIGHTNING **Metallica** (Music For Nations)
6	4	BLOOD, FIRE, DEATH **Bathory** (Under One Flag)
7	5	MASTER OF PUPPETS **Metallica** (Music For Nations)
8	6	YOU CAN'T DO THAT . . . THE HELSINKI TAPES **Frank Zappa** (Music For Nations)
9	–	HEAVEN OR HOLLYWOOD **Uncle Sam** (Razor)
10	12	SURVIVE **Nuclear Assault** (Under One Flag)
11	8	LIVE AT LEEDS **The Macc Lads** (FM/Revolver)
12	re	WALLS OF JERICHO **Helloween** (Noise International)
13	9	KEEPER OF THE SEVEN KEYS PART I **Helloween** (Noise International)
14	13	LEPROSY **Death** (Under One Flag)
15	re	NO PLACE FOR DISGRACE **Flotsam And Jetsam** (Roadrunner)
16	7	MIND WARS **Holy Terror** (Under One Flag)
17	–	FORBIDDEN EVIL **Forbidden** (Under One Flag)
18	11	ONLY CHILD **Only Child** (Savage)
19	16	ANTHOLOGY **Saxon** (Raw Power)
20	19	NOT OF THIS EARTH **Joe Satriani** (Food For Thought)

ALBUMS

1	1	SOFT METAL **Various** (Stylus)
2	4	APPETITE FOR DESTRUCTION **Guns N' Roses** (Geffen)
3	2	NEW JERSEY **Bon Jovi** (Vertigo)
4	3	SEVENTH SON OF A SEVENTH SON **Iron Maiden** (EMI)
5	–	REACH FOR THE SKY **Ratt** (Atlantic)
6	5	NO REST FOR THE WICKED **Ozzy Osbourne** (Epic)
7	6	HYSTERIA **Def Leppard** (Bludgeon Riffola/Phonogram)
8	–	OVERSEEING THE OPERATION **Queensrÿche** (Manhattan)
9	9	SLIPPERY WHEN WET **Bon Jovi** (Vertigo)
10	11	KEEPER OF THE SEVEN KEYS PART II **Helloween** (Noise)
11	10	. . . AND JUSTICE FOR ALL **Metallica** (Vertigo)
12	14	FOUR SYMBOLS **Led Zeppelin** (Atlantic)
13	8	WIDE AWAKE IN DREAMLAND **Pat Benatar** (Chrysalis)
14	17	BAT OUT OF HELL **Meat Loaf** (Cleveland International)
15	7	STARS ON THRASH **Various** (Roadrunner)
16	20	OUT OF THIS WORLD **Europe** (Epic)
17	30	VIXEN **Vixen** (Manhattan)
18	25	WHITESNAKE 1987 **Whitesnake** (EMI)
19	16	THE NUMBER OF THE BEAST **Iron Maiden** (Fame/EMI)
20	15	POWERSLAVE **Iron Maiden** (Fame/EMI)
21	24	LONG COLD WINTER **Cinderella** (Vertigo)
22	35	HITS OUT OF HELL **Meat Loaf** (Epic)
23	12	STATE OF EUPHORIA **Anthrax** (Megaforce/Island)
24	18	NO SLEEP AT ALL **Motörhead** (GWR)
25	13	RECKLESS **Bryan Adams** (A&M)
26	22	PIECE OF MIND **Iron Maiden** (EMI)
27	re	KILL 'EM ALL **Metallica** (Music For Nations)
28	31	PERMANENT VACATION **Aerosmith** (Geffen)
29	–	BLEEDING HEARTS AND NEEDLE MARKS **Tattooed Love Boys** (Episode)
30	19	RIDE THE LIGHTNING **Metallica** (Music For Nations)
31	32	UP YOUR ALLEY **Joan Jett & The Blackhearts** (London)
32	21	BEST SHOTS **Pat Benatar** (Chrysalis)
33	27	B' SIDES THEMSELVES **Marillion** (EMI)
34	44	SOMEWHERE IN TIME **Iron Maiden** (Fame/EMI)
35	48	KILLERS **Iron Maiden** (Fame/EMI)
36	34	PYROMANIA **Def Leppard** (Vertigo)
37	28	BACK IN BLACK **AC/DC** (Atlantic)
38	re	OPERATION: MINDCRIME **Queensrÿche** (Manhattan)
39	45	WHO MADE WHO **AC/DC** (Atlantic)
40	26	LIVE AFTER DEATH **Iron Maiden** (EMI)
41	37	ELIMINATOR **ZZ Top** (Warner Brothers)
42	41	LED ZEPPELIN III **Led Zeppelin** (Atlantic)
43	23	YOUNG MAN'S BLUES **Rock City Angels** (Geffen)
44	43	HOUSES OF THE HOLY **Led Zeppelin** (Atlantic)
45	42	BON JOVI **Bon Jovi** (Vertigo)
46	38	BLOOD, FIRE, DEATH **Bathory** (Under One Flag)
47	33	HIGHWAY TO HELL **AC/DC** (Atlantic)
48	36	7800° FAHRENHEIT **Bon Jovi** (Vertigo)
49	39	BLOW UP YOUR VIDEO **AC/DC** (Atlantic)
50	47	KINGS OF THE SUN **Kings Of The Sun** (RCA)

STAR CHOICE

JIM HINDER (ONSLAUGHT)
'OPERATION: MINDCRIME' Queensrÿche (EMI)
'FRESH FRUIT FOR ROTTING VEGETABLES' Dead Kennedys (Cherry Red)
'SOUTH OF HEAVEN' Slayer (London)

STEVE GRICE (ONSLAUGHT)
'THE DAY THE COUNTRY DIED' Subhumans (Spider Leg)
'KINGDOM COME' Kingdom Come (Polydor)
'IRON FIST' Motörhead (Bronze)

GLENN EVANS (NUCLEAR ASSAULT)
'DRESSED TO KILL' Kiss (Casablanca)
'PEACE SELLS. . . BUT WHO'S BUYING?' Megadeth (Capitol)
'ABBEY ROAD' Beatles (Apple)

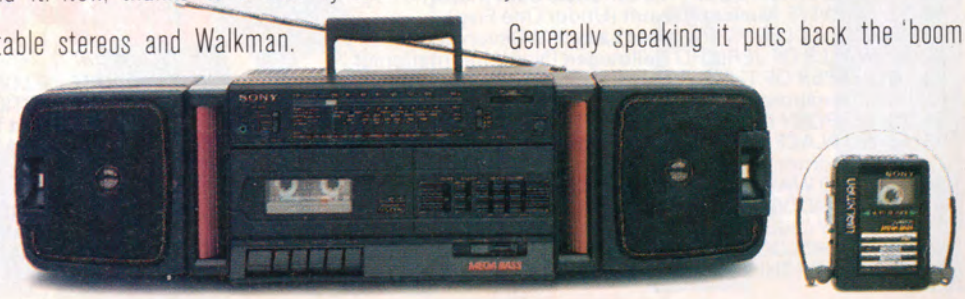
ANTHONY BRAMANTE (NUCLEAR ASSAULT)
'ROCKS' Aerosmith (CBS)
'ALIVE I' Kiss (Casablanca)
'VAN HALEN' Van Halen (Warner Brothers)

IMPORTS

1	1	HOUSE OF LORDS **House Of Lords** (Simmons)
2	2	MAN IN MOTION **Nightranger** (MCA)
3	–	QR **Quiet Riot** (Epic)
4	–	ESCAPE FROM THE JUNGLE **Guns N' Roses** (Geffen)
5	3	TOO HOT TO SLEEP **Survivor** (Scotti Brothers)
6	9	LIVELINE **The Angels** (Mushroom)
7	8	HAMMER AND NAIL **White Cross** (Pure Metal)
8	4	MORTAL WAYS OF LIFE **Sodom** (Noise)
9	5	FEMME FATALE **Femme Fatale** (MCA)
10	7	FEEL THE SHAKE **Jetboy** (MCA)

NEXT TO A SONY WITH MEGABASS, HOW DO OTHER PORTABLE STEREOS SOUND?

For years people have put up with portable stereos that have been light on bass. Listening to soul music without a soul and heavy rock without much weight behind it. Now, thanks to a new system from Sony, that's all out of the window. It's called Megabass and it comes on a range of portable stereos and Walkman. Generally speaking it puts back the 'boom booms' to give you music the way it was meant to sound.

Megabass, unique to Sony. Not just a tinpot idea.

SONY